

music journal

MARCH, 1960

FIFTY CENTS

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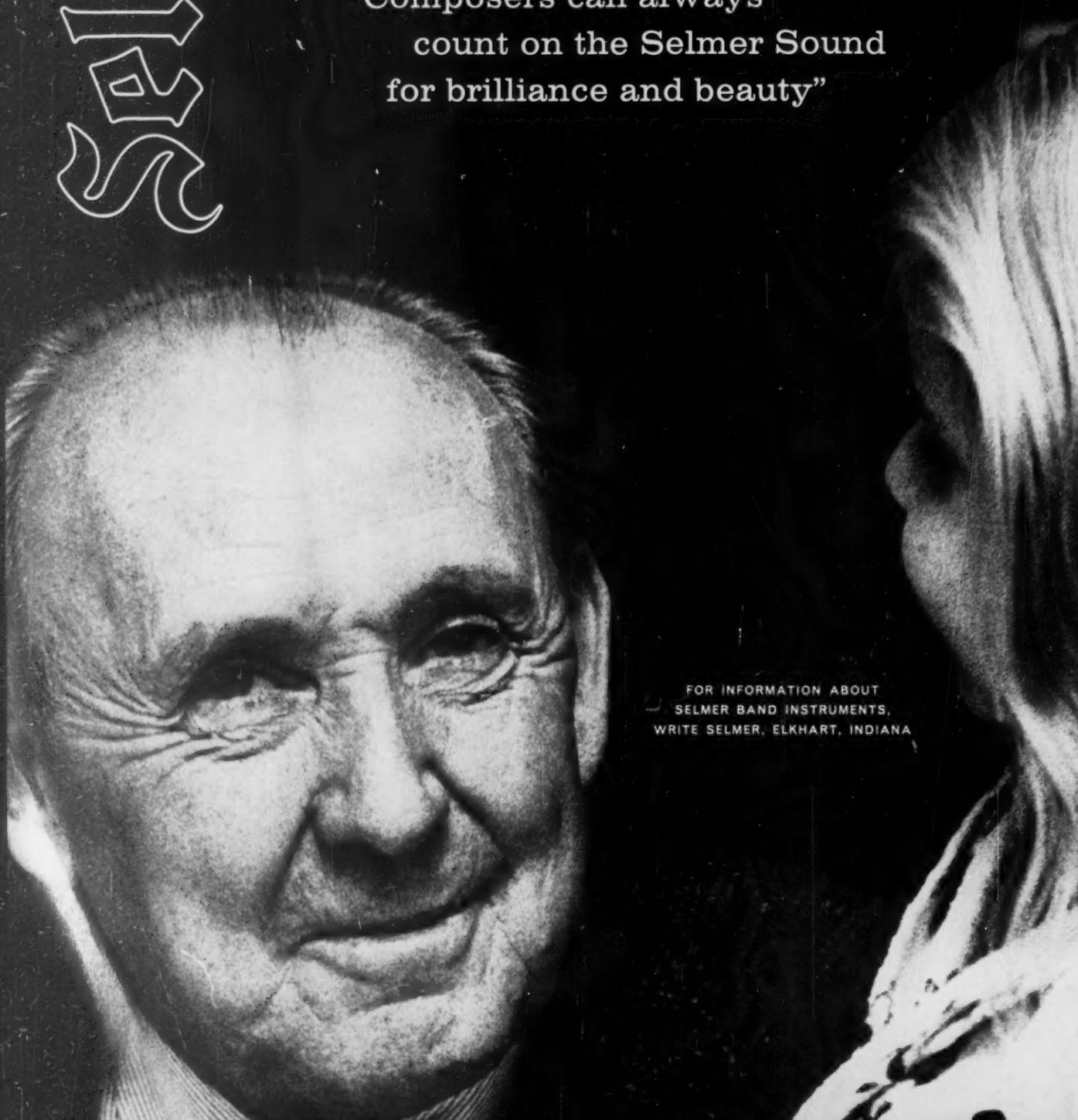


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★ The Church Music Review Series began in 1896 (*In the Beginning* by Macpherson). It is now approaching the 3,000 mark. In 1911, Clarence Dickinson launched his famous Sacred Chorus Series featuring carols from countries throughout the world, many of them hitherto unknown in this country. Six million copies is a fair estimate of the sales this remarkable Series has achieved to date. In more recent times, acting upon the suggestion of Dr. Thor Johnson and, later, in conjunction with the Moravian Music Foundation, we brought out the Early American Moravian Church Music Series, under the editorship of Helen A. and Clarence Dickinson. The response from Moravian and other Protestant churches exceeded our most optimistic estimates.

★ In the organ field we yield to no one. The St. Cecilia Series, now comprising over 700 works, continues to be a main source of supply for all organists seeking the latest in contemporary organ music as well as the classics. In 1940, the Contemporary Organ Series, edited by William Strickland, startled the old and brought cheers from the young by introducing original organ works by Arnold Schoenberg, Ernst Krenek, Aaron Copland, Darius Milhaud and other leading composers known chiefly for their orchestral compositions.

★ These are but a few highlights in the Gray Catalogue. Space does not allow mention of our own school publications and those from the world-famous Novello catalogue. For news of our recent publications turn to Page 65.

music journal

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Fifty Cents

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Editorially Speaking . . .

THE covers on current issues of *Music Journal* continue to attract attention, particularly when they reproduce historic paintings connected with music. According to the news-stand proprietors outside New York's Carnegie Hall, the February number of this magazine broke its own sales records, largely because of the appeal of Frans Hals' "Singing Boys" on the cover.

This month we present a distinct novelty, which should be of particular interest to the Music Educators National Conference, in session at Atlantic City. This picture, by an unknown artist, dated about 1520, is actually part of a large fresco, formerly in the City Hall of Nuremberg, Germany. It represents the seven official "city pipers", who are shown playing, from left to right, a cornet, a trombone, a bombardon and another trombone and bombardon, with a flute and drum in the rear.

The print is from the archives of Baerenreiter Publishers, Inc., as reproduced in their "Musica" Calendar for 1960, and is used by the kind permission of the copyright owners. The editors of *Music Journal* feel that this cover illustration is ideally fitted to celebrate the MENC biennial convention. These men were the music educators of their time, and the fancy balcony on which they appear might easily be considered the medieval equivalent of a luxurious Atlantic City hotel.

THE actual program of this convention of the Music Educators National Conference is highly significant in every way. As already announced on this page, the general topic for discussion is "The Contemporary Scene in Music Education." The purposes of the convention are listed under seven practical heads: 1. Analysis of the status of music in the curriculum, with particular emphasis on "general music"; 2. Evaluation of the effectiveness of the present program of music instruction in the schools; 3. Projection of possible new patterns of music instruction in the schools; 4. Learning of new techniques of music instruction; 5. Examination of new publications, instruments, equipment; 6. Inspiration from concerts of quality in music and performance; 7. Professional growth from contacts with leaders in the music education profession as well as with many distinguished authorities from allied fields.

The detailed program of the convention promises to carry out these ideals most successfully. There are two days of preliminary meetings before the official opening under the Presidency of Karl D. Ernst, on the morning of March 18. These will include the first general gathering of the newly formed National Choral Directors Association, headed by Archie N. Jones, as well as meetings of the MENC Board of Directors, the National Council of State Supervisors of Music, State Editors of Publications and the State Presidents National Assembly, William B. McBride presiding.

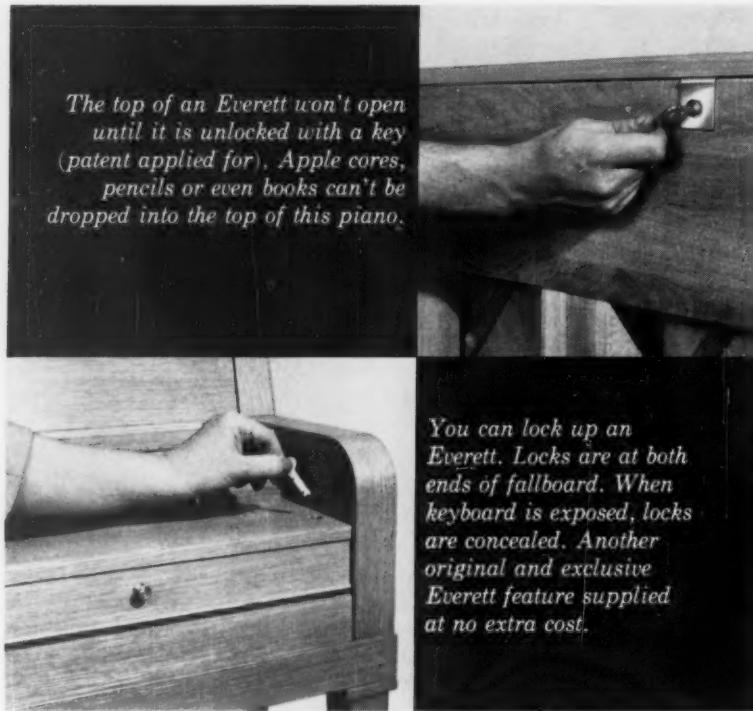
The Music Industry Council Exposition opens on Friday, March 18, whose program also presents discussions of Music in the Elementary School, Secondary School, Junior High School, College and University, String Instruction, Audio-Visual Equipment and a meeting of the National Association of College Wind and Percussion Instructors, plus concerts and a lobby sing.

On Saturday, March 19, there will be added a demonstration of Piano Instruction by Robert Pace and discussions of Senior High School Music, Theory and Music for Exceptional Children. Sunday's program will include the Young Composers Project, currently administered by the National Music Council for the Ford Foundation, National Interscholastic Music Activities, the Copyright Law and Music in the Churches, with Phi Mu Alpha Sinfonia in a special supper meeting.

Music Buildings and Equipment will be featured on Monday, March 21, along with General Music, a session sponsored by the Metropolitan Opera Guild and a dinner of the Music Industry Council, G. Richard Hess presiding. The final day of the convention, March 22, supplements other details of music education with a discussion of Choral Literature and the General Music Program, featuring Prof. Egon Kraus, of Cologne, Germany, as consultant. The evening is chiefly devoted to the traditional Gala Festival Concert, with Al Wright and Stanley Chapple among the conductors.

The staff of *Music Journal* looks forward to meeting many friends, old and new, at its two exhibits in Atlantic City and enjoying various features of the well organized convention program. ►►►

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MUSIC FOR LIFE

Peter J. Wilhousky

TONDAY'S concept of a well rounded education stresses the importance of those areas of learning which affect the heart as well as the mind of the student. We are as much concerned with the way he thinks and feels as with how much he knows.

The true test of any educational program is how it shapes the child's life, habits and attitudes. His activities, his choices, his social interests and his contribution to society are determined even more by his emotional development than by the factual knowledge he has acquired.

Through its unique universal appeal, music can reach the emotional side of most children and influence their personalities, often with greater efficacy than any other medium. That is why music continues to be an integral part of our educational program.

Make Music Attractive

In the initial stage of formal education it is important that we capitalize on the child's natural affection for music by making the subject attractive. Then, through carefully planned activities which are built on a systematic, sequential pattern, we provide him with those experiences that help him grow musically.

There is considerable evidence to support the theory that musical talent is much more widely distributed in the population than has generally

been supposed. This would lead to the conclusion that this latent talent should be developed on a wider scale. To accomplish this end, more serious approaches to the education of the average student are being evaluated. At the same time greater challenges are being offered to the gifted students.

The acceptance of music as a pleasant, rewarding experience is one we want all the pupils in our schools to carry through life. ▶▶▶

Peter J. Wilhousky is the famous Director of Music for the Board of Education of the City of New York. He has been outstandingly successful in developing an enthusiasm for music in the public schools of the metropolis, as exemplified by frequent massed concerts of young singers and instrumentalists. His own contributions to choral literature are significant and he is well known also as a versatile conductor. Mr. Wilhousky's stimulating message is sure to appeal to all music educators.

NEW RECORD LABEL

Two Centuries of Italian Song, under the label "Joy In Singing Series," is a valuable recording that belongs in the library of every student of singing, voice teacher, college and school, as well as the lover of vocal art. Sung by Winifred Cecil, whose fame includes her outstanding ability and knowledge of song interpretation, the album contains many selections difficult to find recorded elsewhere.

An authority on Early Italian song, Miss Cecil has wisely chosen a unique sampling of selections, many of which are seldom done. But they offer examples of a variety of styles from the 200-year period of the late Renaissance and Baroque music. It is thus an album containing beautiful songs rich in the perfection of interpretation.

Two Centuries of Italian Song has been released by, and is available from, Town Hall, New York, which sponsors Miss Cecil's popular series, *Joy In Singing*, a lecture-demonstration course concerned with song interpretation. It is hoped Town Hall will see fit to bring out more of such recordings now that they have started with such a worthwhile release.
—V.P.

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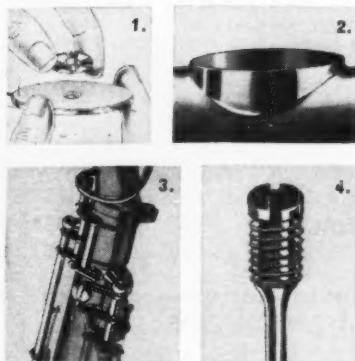


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MUSIC JOURNAL

Music by the Beautiful Sea

JOSEPH ALTMAN

(*Mayor of Atlantic City, N. J.*)



FROM the first day when it was incorporated as a City in 1854, Atlantic City has been a Mecca for musical organizations, and for more than a century it has run the gamut from German bands in beer gardens to outdoor concerts over the sea. Since the turn of the century we have had such great bands as Souza's, featured on the Steel Pier for a number of summers, plus the sparkling music of military musical groups that appear each summer in the City's Civic Center amphitheatre on Garden Pier.

During July and August the city sponsors and presents twice weekly the Atlantic City Festival Orchestra. During the fall, winter and spring, there are two fine local musical groups—the Orpheus Singers and the Crescendo Club, each of whom has appeared on convention programs. To these must be added the very fine band and orchestra of the Atlantic City High School, which

also has a glee club and mixed choral group.

World's Largest Organ

The Convention Hall organ, with 33,000 pipes and seven manuals, is still the largest instrument of its kind in the world, and will be heard by the Music Educators National Conference when it meets here in March. The organ, now played regularly by Lois Miller, has been heard by almost every major convention since the Hall was built back in 1929. It also provides the opening

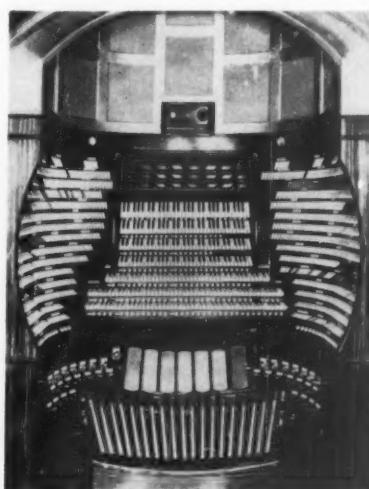
music for the Miss America Pageants, and, during the war days, delighted many thousands of airmen who were taking basic training here.

The Convention Hall itself has heard many great artists, both vocal and instrumental, among which one of the most important groups was the All-American Youth Orchestra in 1940, trained and directed by Leopold Stokowski. Fred Waring's Pennsylvanians and a number of visiting symphony orchestras have also been featured in concerts in the Big Hall.

Two excellent annual musical series are presented by Community Concerts and the Jewish Community Center, totalling 10 events that add much to the cultural life of this seashore municipality.

While I have emphasized the more serious programs, each summer also sees the best of the popular American dance bands appearing on the Steel Pier and in our hotels. All in all, for a community of its size, Atlantic City definitely offers music on what might be called a "high sea note." It is a pleasure to welcome the Music Educators National Conference at its biennial convention this year to a city that loves music. ▶▶▶

This article, by the Mayor of Atlantic City, actually continues a series contributed to this magazine by the political heads of leading American communities under the general title "Music Is the Heart of a City." Mayor Altman logically emphasizes the unique pipe-organ that has brought fame to Atlantic City, with emphasis also on the recreational programs characteristic of that popular resort and a salute to this year's biennial convention of the Music Educators National Conference.



The Console of Atlantic City's Famous Convention Hall Organ.

Impressions of American Music

TIKHON KRENNIKOV AND DMITRI SHOSTAKOVICH

LAST year a group of American composers visited the Soviet Union. In fact this was our first meeting on such a scale with personalities of the musical world of the United States of America. A year later a group of Soviet composers, F. Amirov, K. Dankevich, D. Kabalevsky, B. Yarustovsky, a music critic, and the present writers reciprocated the visit by a month's tour of the cities of the United States. The trip was successful in many respects, for it strengthened friendly contacts among the musicians of both countries and broadened our concepts of modern American music.

During our tour we could constantly see evidence of the thaw in relations between our countries. They were especially evident during Mr. Khrushchev's visit to the United States and after it. Wherever we went — in Washington, New York, Philadelphia, Boston and San Francisco — composers, performing musicians and official representatives welcomed us and spared no efforts to make our stay in the country interesting, crowded with stimulat-

ing meetings and impressions.

We were also pleased with the warm, very warm reception that large sections of the public gave us at the concerts in which we took part. During our tour eight such concerts with mixed programs took place in crowded philharmonic halls, seating four or five thousand, when the works of the members of our delegation alternated with modern American music. To fit these unique musical "evenings of friendship" into our stay in the country, major philharmonic societies altered their repertoire plans which had already been carefully worked out—an unprecedented procedure in American musical life. With their characteristic humor, Americans used to say that the arrival of Wagner or some such celebrity of the past would hardly have inspired the heads of music agencies to such a "heroic exploit." This was a joke, of course. Yet the major difficulties, both organizational and material, which inevitably arise whenever concert programs have to be changed and which were readily overcome by prominent American conductors, orchestras and soloists were quite a serious matter indeed, and we fully appreciated it

—not only as a sign of friendly attention to us personally, but also as a sign of the growing prestige of Soviet musical culture in this country.

Wherever we went, we felt everyone's profound interest in the Soviet Union and genuine desire to know the truth about the life of our people. We were showered with questions, and the overwhelming successes of the performances of the

Readers will welcome these frank comments on the American musical scene by two of Russia's outstanding composers. The world-famous Dmitri Shostakovich has written eleven symphonies, numerous songs, orchestral pieces, operas and chamber music. His compositions have long been popular in this country. The strongly rhythmic music of Khrennikov has also gained wide recognition. His works include many songs, three operas, two symphonies and a piano concerto. Both composers were heard frequently during their recent visit to the United States.



Dmitri Shostakovich

(BMT Archives)

Bolshoi Theatre ballet, of Oistrakh, Kogan, Emil Gilels, Z. Dolukhanova, M. Rostropovich and other Soviet musicians and groups were spoken of in the most rapturous tones of praise. One of our interlocutors said: "The achievements of Soviet science and culture seem almost legendary in the United States." We thought this statement typical of the feelings of American intelligentsia; more than once had we heard such opinions expressed.

Our entire trip was accompanied by highly fruitful meetings and friendly forums with American composers. We were introduced to a broad range of their works, enriching our concepts of American music, which figures more and more prominently in the concert programs of our country.

Generalizing our impressions, we have come to the conclusion that the best in modern American music is created by earnest artists trying to make their art pithy and spiritualized by live images and profoundly human feelings. To a varying degree, this may be said of such brilliant composers as Walter Piston (his *Viola Concerto*, with its Second Movement full of expressive melodies, greatly

impressed us), Aaron Copland, Samuel Barber, who has a great variety of works to his credit, including a very interesting opera *Vanessa*, Roy Harris, a prominent symphony composer, and Elie Siegmeister. Some works of Roger Sessions, who is familiar to Muscovites by his symphonic suite, *The Black Maskers*, are remarkable for their originality of style. The art of Gian Carlo Menotti, who reflects the influence of Mussorgsky in his operas, on the one hand, and the traditions of Italian Verists, on the other, has many attractive features.

In our friendly discussions with American colleagues, we agreed on three points concerning at least three major problems of musical art. Many composers of the United States hold, like us, that music cannot be created in any ivory tower, and the artist shutting out life is doomed to absolute creative sterility; that musical language should possess vividly national features; that musical art is a major vehicle of ethic and aesthetic education. Many composers are now deeply concerned about the problem of the development of their young composers' school as a national school whose roots go deep into the musical art of the nations inhabiting the country. Aaron Copland was especially successful in his searchings for national style; we heard a symphonic suite from his opera, *The Tender Earth*, an excellent work, splendidly orchestrated and racy with song folklore.

Our discussions—official and otherwise (the latter taking place nearly every day) were marked by a straightforward expression of opinions. We spoke sincerely about everything we liked or did not like, nor were we going to contradict our own judgements on our return home.

We were often asked, "Why don't you perform dodecaphonic music? Why is its composition even prohibited? Isn't that a sign of encroachment on the freedom of creative expression?" We said there was absolutely no relation between the two at all. There is no administrative ban. It is simple logic that is the reason. The indifferent, mathematically emasculated "art" of dodecaphony, which breaks up melodious expressiveness, harmony and form, has no following either among au-



Tikhon Khrennikov
(BMI Archives)

diences or musicians in the Soviet Union. Why try to thrust upon people what is infinitely alien and contrary to their nature? As a matter of fact, we added, there is a similarly sensible view of dodecaphonic music in the United States also. One does not hear it at concerts—in the month we spent in America, we heard it only once—while eminent conductors and soloists, just like the audiences themselves, do not consider it music at all. Nor are there many convinced dodecaphonists among the older and middle-aged generations of composers.

Non-creative Experiments

True, the fancy for old-fashioned dodecaphony is rather widespread among student composers of university departments of music. Unfortunately, the works of many young composers are mostly scholastic experiments of imitation, having little or no musical value. While the youth are taught the fine points of musical technique, they are not brought up to be conscious-thinking musicians with an exacting demand on their future profession. The justification offered in America is that each composer supposedly has "freedom of choice," the full right to undertake any experiment.

On the wall of the room of one American university president we spotted an abstract painting. This was a canvas full of meaningless daubs, devoid of even the slightest hint at a content. Asked whether he liked it, the president said he didn't, beyond all doubt. But he immediately added—not without pride—that it was only pornography that was condemned at American universities and colleges, while "all the rest" the stu-

dent could freely study and emulate.

Thus, this "freedom of choice" transforms into freedom to reject the serious creation society requires, to reject art with a content that would express the inner world of the human being. It becomes merely service to a boisterous vogue, ensnaring young people having no steadfast opinions on creative or social activity. One may merely sympathize with progressive composers. At the universities and colleges, we, to our regret, did not see any concerted activity to carry on the traditions and efforts of the senior generation to establish a sturdy school of national composition.

We gained many interesting impressions from an extensive introduction to American concert life. Again, as in Moscow, we derived great pleasure from the performance of the Boston, Philadelphia and New York Orchestras and the mastery of such conductors as Charles Munch, Eugene Ormandy, Robert Whitney and Howard Mitchell. The high standard of rendition, which our Soviet audiences have been able to gauge from the tours here of three American symphony orchestras, is characteristic also in one or another measure of the symphony orchestras of Washington, Louisville and other American cities.

In Washington we heard a wonderful Negro student choir. Its members, the students of the university's music department, performed superbly a fine composition by Villa-Lobos to the accompaniment of a symphony orchestra. We heard many university choirs, orchestras, operatic groups and chamber ensembles too. Along with the philharmonic societies, they are prominent in music life and do much to bring music within the reach of the general public. Incidentally, we were delighted to hear the fine rendition by San Francisco students of fragments from Sergei Prokofiev's *Duenna*.

Considering the richness of concert life, we were astonished to see that there was an unbelievably small number of opera houses. In the whole of this vast country there are only four, including the famous Metropolitan Opera in New York which is now directed by Rudolf Bing. The American opera season

(Continued on page 90)

Good Music Is Good Business

LEOPOLD STOKOWSKI

BUSINESSMEN are interested in the economic side of life. I live in the world of music. It would seem that the two worlds are far apart. Musicians live in the world of spirit, imagination, the world of dreams—the world of music. The business world supplies what is necessary for physical life; today we enjoy a physical well-being far greater than at any time in the past. Never has life been so rich as it is today, and it is becoming greater through immense development, making life easier and finer in this country. And now our government is reaching and sharing this wealth with other countries.

What about music in the United States? The *physical* development is going very well indeed, musically speaking, but life for the musician himself is much more difficult. As the cost of living goes up, the cost of tickets does not rise concurrently, which creates greater deficits every year for cultural organizations. It is thus an increasingly difficult time, for it is hard to find individuals who can afford generous contributions year after year, to underwrite the deficit. Salaries, in like manner, remain low. The result is that many fine orchestral players, whom I work with and know personally, cannot live on what they earn from music. They are obliged to do two kinds of



work in order to earn sufficient money to take care of their families and responsibilities. This, of course, limits their time. They cannot practice daily as much or as regularly as they should, for to gain true mastery of an instrument is a life's work. It requires practice every day to develop a greater and greater mastery of the fingers or lips. This lack of time is a serious factor, because then the playing standards of the orchestra go down. It has produced terrible hardships for musicians in a country of much physical wealth, growth and resources.

Abundant Talent

I have been told there are now more than 200 orchestras in the United States. This was not the case when I organized the Youth Symphony Orchestra. We auditioned so many excellent players from all over the country that it was often em-

barrassing to decide ones to choose. We have so much talent throughout our country, so many young people longing to play. How can business help?

Business can help right in your own city if you sincerely feel that to support culture is a good idea for the city, the artists and for the future life, particularly from the standpoint of the education of your children. By *education* I mean "learning to live a full life"—how to meet people with poise in today's competition. And so I repeat: If you feel cultural life in your city is important, by all means *help it*.

A story familiar to all musicians is that of the great composer, Mozart, ending in a pauper's grave. Mozart's fame was known throughout the cultural world of his day. Yet, *no one cared* what happened to this great genius, and today we do not even know where he is buried!

What would have happened if Mozart had had a dog? In contrast to his friends and associates, at least his dog would have followed the casket, for a dog is faithful. This tragic lack of recognition must not happen in America, where we have so much of everything. We must not neglect our artists. Instead, we must follow the example of the dog. We must be faithful to our artists and not let them go unrecognized, ending in pauper's graves, unmarked, forgotten; — for somewhere in this country are great, undiscovered talents with genius.

Music can play a vital role in the success of good business. The National Retail Merchants Association, for example, recognizes this fact; they are to be commended for publicizing the idea that supporting

(Continued on page 97)

The eminent Leopold Stokowski, former conductor of the Philadelphia, All-American Youth, Hollywood Bowl Symphony and New York Philharmonic Orchestra, is now permanent conductor of the Houston Symphony Orchestra and guest conductor for the New York City Opera Company. He serves on the President's Music Committee of the People-to-People Program, and recently addressed the 4th annual convention of the National Retail Merchants Association, speaking along the lines summarized in this article.

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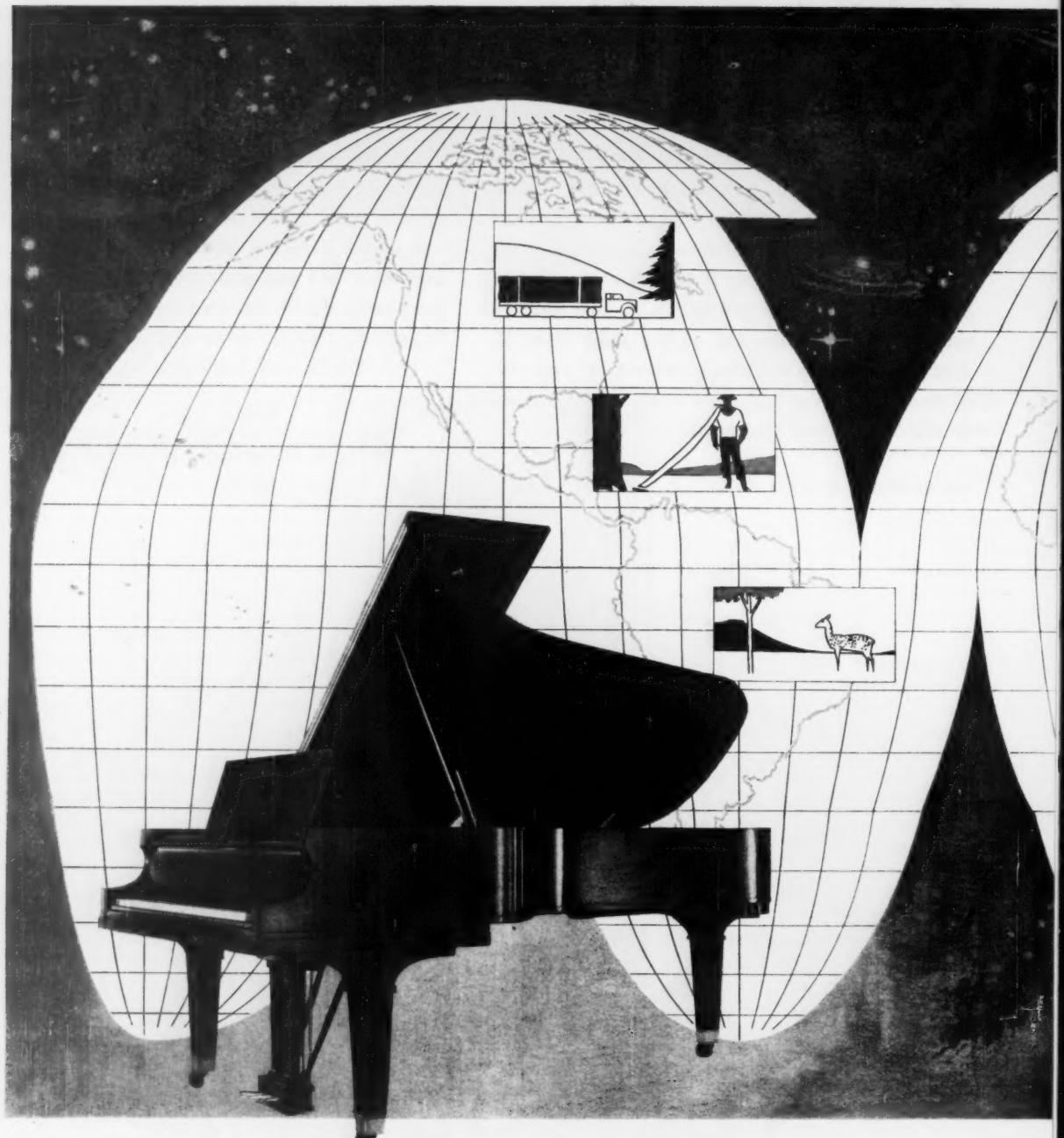
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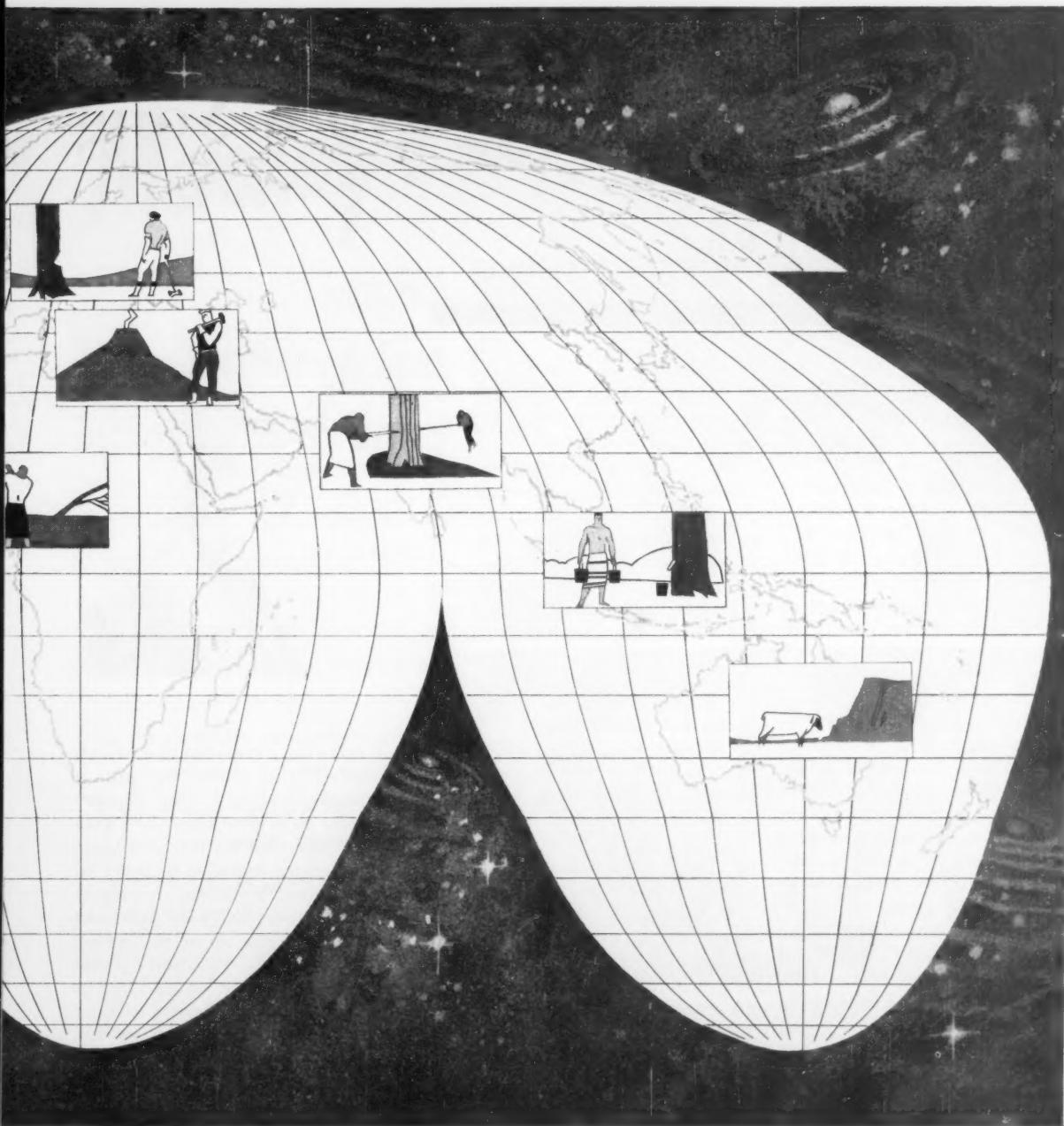




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There Are Two Sides to a Song

PATTI PAGE

ONE of the things I've learned in my career is that one never knows about songs. There is, I've found, constant surprise in them. For instance, what usually starts out as seemingly just another innocuous tune, which, of course, you hope will emerge as a hit recording, can either flop dismally, sell more copies than even your wildest dreams imagined or, beyond either of these results, become a story in itself, with national and even international ramifications. I think people, including myself at times, tend to overlook the impact of many popular songs. Remember the Davy Crockett craze? It was a pretty isolated youngster who didn't own at least one article of coonskin clothing during the song's successful period. Amazing as it sounds, our national economy was affected — to quite a degree—by a song.

I'll never forget an occasion in the 1950's and the reason, you guessed it, is a song. I had gone to New York to appear with Joe E. Lewis at the Copacabana. Mercury, for whom I record, decided that this was an opportune time to have me wax a Christmas disk. The choice of holiday material narrowed down to one song, *Boogie Woogie Santa Claus*. Our hopes were high. We saw it sweeping the nation. It couldn't miss, we thought. Well, a record, like the proverbial question, has to have two sides. For the "B" side we chose

"a harmless little tune," one that was already six years old—*Tennessee Waltz*!

Our musical experts were at a loss to explain "Waltz's" tremendous popularity. It remained an enigma to me, too. To date, it has sold over four million copies. The lyrics, certainly, were not inspirational. They told, merely, the story of a girl who introduced her sweetheart to her friend, who brazenly stole him away from her while dancing the *Tennessee Waltz*. Hardly startling, you'd think. But what a rumpus it kicked up about a year after its Hit Parade run! The drama that unfolded had all the ingredients of a mystery thriller.

"Degenerate" Propaganda

It became a "hot item" on the Black Market in Red China, where American music had been banned as "degenerate." An Armed Forces Radio broadcaster in Tokyo said copies were selling for as high as \$20! Then came the most amazing part of the story. The Government in Red China authorized it for public performance and utilized it—this mere song, mind you—for anti-American propaganda purposes. Their reasoning was a Lulu! They used the lyric in an attempt to prove that there was a dearth of marriageable males in the United States and the females, therefore, were resorting to all sorts of devices to snag a mate.

Though I doubt the success of their frenzied efforts—who could be that gullible?—the story was syndicated throughout the world, including a front page report in the *Wall Street Journal*, by the way establishing the song's popularity even further, an idea they never had in mind.



I Went to Your Wedding, which I also recorded, stirred up quite a controversy and, in a sense, its story is harder to believe than the "Tennessee" saga. But it's true and there are newspaper accounts to prove it. We recorded "Wedding," hoping as we always do, that we'd be lucky enough to come up with another *Tennessee Waltz*. We didn't. However, the song was a hit and, like its predecessor, had a believe-it-or-not aftermath. Two convicts, it seemed, at a Massachusetts penitentiary, had quarreled violently over the tune, subsequently landing in solitary confinement for disparaging each other's musical opinion. But now psychologists and sociologists entered the scene. *I Went to Your Wedding* became more than just a song hit. It was a national curiosity and the subject of professorial scrutiny. Tests were made, the lyrics were microscoped and judgments were rendered. A song had become an educational guinea-pig.

Doggie in the Window is another interesting specimen. We thought of it originally as a cute novelty number, with a probably limited sales potential. So, it sold 2,000,000 copies

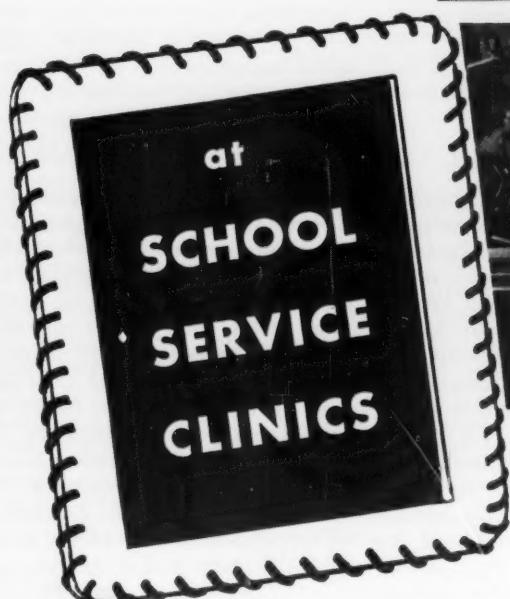
(Continued on page 92)

The ever popular Patti Page has recently completed a movie version of the Sinclair Lewis novel, "Elmer Gantry," for United Artists, scheduled for release next fall. She has also completed the above-mentioned autobiography (published by Bobbs-Merrill) and has made a number of new albums for Mercury Records, including Rodgers and Hammerstein's "Sound of Music." She is married to Hollywood dance director Charles O'Curran.

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Bach for the Woodwinds

FRANK BLACK

THE art of Johann Sebastian Bach is unique in the annals of music. Limited though his instrumental resources were (by our modern standards), his orchestral effects are truly astonishing. But the organ was his chosen instrument and the focal point around which almost all of his works revolved.

One of the forms into which he poured every drop of his artistic blood was the "Choral Prelude." There are extant more than one hundred and sixty of them. They were called "Choralbearbeitungen" which, literally translated, means "Arrangements of Chorals." However, usage has sanctioned the former designation for them. They were all written for the organ and in them are contained a great many of his finest efforts. The astounding rhythmic patterns and harmonic combinations are almost limitless.

Some years ago I conceived the idea of making this marvelous literature available to those who could not or would not go to a church or organ studio to hear them. This idea evolved into one of creating a Library of Chamber Music for woodwind players. To me, the ideal com-



bination seemed a quartet composed of oboe, English horn, bass clarinet and bassoon. In the event that this exact combination were not available, substitute parts had to be provided. However, the original combination of instruments gives the widest range of tone-color. It is also possible to perform these as an octet.

A Welcome Addition

It is my belief that good amateurs and professionals alike will welcome this addition to the pitifully small repertoire that now exists for woodwind ensembles. There will also be issued Choral Preludes by Bach's forerunner, the great organist and composer, Dietrich Buxtehude and others. The list is a very long one . . . great music, most of it lost to the general listening public because it was composed solely for the organ.

I have not tried to approximate the depth or the tone-color of the organ in these settings. Bach seldom wrote down his preconceived notions

regarding registration, nor did he indicate tempi. He probably supposed that the executants of his works should be conversant with his wishes. Then, again, there was no metronome in his day. The indicated tempi and metronome markings which I have supplied are merely suggestions. Few of the pieces had dynamic indications and none had shadings such as *crescendo* and *diminuendo*. The powers of the organ of that day precluded this. Changes from *forte* to *piano* and vice-versa were achieved by changing manuals, the registration of which was pre-set.

Now . . . as to the first of the "Choral Preludes" to appear in print in this Woodwind Quartet form: *Nun Danket Alle Gott (Now Thank We All Our Lord)*. The original Choral on which this Prelude is based has been attributed to J. Crüger, 1648. It appears as No. 657 in the *Thematisch-systematisches Verzeichnis der Werke Joh. Seb. Bach*, by Wolfgang Schmieder, published by Breitkopf & Härtel. It was in the collection of the *Eighteen Great Chorals* which Bach assembled between the years 1747 and 1749 in Leipzig.

There is no tempo indicated nor is there any clue as to registration, the manuals to be used or dynamics. One can only try to approximate the capabilities of the organ of Bach's time, adding the general rule that the tempo be governed by the manner in which the Choral itself was sung by the congregation. Bach used this Choral several times in his Church Cantatas in addition to this Choral Prelude. It appeared as one of the *Drei Choräle zu Trauungen (Three Chorals for Weddings)* in the key of G major and in the *Joh. Seb.*

(Continued on page 94)

Frank Black is one of America's most distinguished musicians, famous as a pianist, conductor and arranger. In his youth he orchestrated the musical shows of Jerome Kern, George Gershwin and other composers, created the Revelers Quartet and became in time General Music Director of the National Broadcasting Company, directing the NBC Symphony with Toscanini, organizing the NBC String Orchestra and serving as guest conductor of the Cleveland Symphony. His latest and perhaps greatest achievement is the recasting of Bach's organ music for wind instruments, practical for skilled amateurs as well as professionals and of particular interest to music educators.

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Music and Mass Culture

MAX KAPLAN

ONE day, after delivering a talk before a women's group in Boston, I was approached by a lovely old lady with a cane. First she noted that her family had come over here in 1630; then she added, "You know, we developed an art in this country only after the foreigners came!" This is not entirely true, but certainly the period which brought a large mass of "foreigners" here—almost 18 million persons from 1880 to 1910—did lay the foundation for the blend of culture which is uniquely American.

What kind of life was it that they came from, these masses from Italy, Germany, Russia, Austria-Hungary, and other groups from all corners of Europe? Were they season subscribers to the opera performances of Berlin, Vienna, Petrograd, Rome or Naples? Had their homes been filled with the warmth of chamber music, played by themselves on fine instruments? How many symphony evenings did the ladies of Vilna enjoy in rich fur coats, helped from their carriages by large male servants? How familiar were they with *The Magic Flute* on the day that they applied for the magic visas to leave their feudal societies for the Promised Land? What were the chances for a full life and artistic expression by their children in a European society often rife with per-



sonal disease, group disaster and economic destitution? . . .

At the time when Felix Mendelssohn revived Bach's *St. Matthew Passion* in London the English Parliament was hearing reports about work conditions of English boys and girls in the coal mines; Michael Sadler was trying to get a ten-hour day for children at work, but failed. Elizabeth Browning's poem, *The Cry of the Children*, had already emphasized the child suicides due to mistreatment: government reports spoke of the 56,000 children at work in 3000 mills; one government document described children of four and six years of age pushing carriages of coal in the mines. . . .

Unrealistic Poets

This recollection will help put in perspective the views of the T. S. Eliots who look back with poetic warmth to those Golden Ages when art was patronized by great families and the upper classes. It is convenient for them to ignore the fact that the masses of those days gave of their "sweat, blood, and tears"—often their lives—to enrich the elite and the privileged. The children of the *elite* had pianos and concert tickets; the children of the *masses* had to await birth in this "crass," "materialistic" America before they had access to

either.

Yet much was to happen in America even before the masses had their pianos and concert tickets. Immigrants were to wait and work awhile before they and their children were to know deep freezers, electricity, cars, telephones, waffle-irons, washing-machines, supermarkets, Shakespeare in paper covers, throw-away diapers, hi-fi equipment, or Rita Hayworth in CinemaScope. These tools and symbols of comfort and status were in fact only a part of the large, emerging, industrialized America. The underlying forces included such factors as the growth of metropolitan centers, the impact of the wars, the development of mass media, new transportation, and all of the interrelated movements from the early Ford models on the highways to the political model of the New Deal as a lifeway.

If we leave material growth to look at the national values which developed within the cultural and social composition of our society at the turn of the century, incipient themes were already introduced. Art and music, for instance, were often given to the children of recent immigrants, as symbols of status.

This was why, for instance, we three boys, my brothers and I, trudged every Saturday to a violin teacher, one of us holding the out-of-tune instrument in its cloth bag, its bow sticking out ahead as though to ward off our street gang. It was not to play sonatas but to make citizens. Lives, more than lessons, were at stake. . . .

Yet we must not assume that social functions of art preclude an aesthetic value. The patronage of the wealthy, the nobility and the church in centuries past was aimed likewise at the symbolic use of music and

Max Kaplan is Director of the Arts Center of Boston University and has recently served as Chairman of MENC's Commission VIII, dealing with "Music in the Community." This provocative article represents excerpts from a paper read by Dr. Kaplan at the last MENC biennial convention, significantly illustrating his historical and sociological approach to music from the standpoint of world events and conditions. It is a pleasure to publish this material at the time of another national convention of the same organization, for its implications are timeless and universal.

art—as instrumentalities of conspicuous consumption, as marks of state prestige, or as parts of worship. Out of these social purposes in the past there arose favorable settings for the Haydns, the Bachs and the Monteverdis.

In the United States the new patrons were the broad masses, the educators, the radio and television industries, the Hollywood producers. Here the rich have developed other habits than display through art; the nobility did not exist; the church had lost its initiative as a patron. The functions of art were also, in part, conspicuous consumption, personal prestige, profits for industry, or sheer entertainment. Indeed, it did become a noisy society, as Mr. K. Heilbronner writes in *Harper's* for June, 1957, a society "in which everyone talks, few say anything; one in which the spurious, the insincere, the meretricious, most of all the empty, crowd out the meaningful, the useful, the important." Or, as Eric Fromm suggests, it became a society dominated by a "hoarding orientation," an inherent conflict between two principles of value, "that between the world of things, and their amusement, and the world of life and its productivity."

And yet, here too, in such a society, art and music of quality have emerged. If art is not a direct outgrowth of our cultural values here, neither was it in the age of church domination or in those years when Ruskin and Morris thundered against the industrial values of their world. As there were patrons then—whatever their genuine commitment to art—who helped give birth to creative life, so there are new types of institutions and forces in America which give the spark to our own creativity.

This vitality in America came in part from the "foreigners," as our Boston lady suggested, in part from a combination of factors such as the growth of education for the masses or the distribution of art products on a parallel with the sale and distribution of other goods and services for the many.

The way in which this art is imbedded in our technology and business life and education is indeed unique. We can well sympathize with the warnings and the observations of Arnold Toynbee, Pitirim

Sorokin, Alfred Mellers, Clement Greenberg, Dwight MacDonald, Gilbert Seldes and other critics of the mass culture. My judgment, however, is that their fear of the mass, democratic and widespread culture is based on the facts of feudal life. The assumption they make is that old social forms such as the concept of the privileged, isolated artistic community can be maintained in a social system of the five and four-day week, of the legitimate labor union, of minimum wage laws, of equalitarian civil and political rights, and of the "new leisure" in which 15% to 20% of our national expenditure goes toward recreation.

A Sociologist's View

Writing in the *New York Times* of November 11, 1957, the sociologist Seymour Lipset observes: "Many American intellectuals see in the supposedly greater dominance of 'low-brow' popular culture in America as compared to Europe further evidence of the lower prestige of genuinely creative endeavor in this country. Yet in recent years, as Europe has become more like America in its economic and class structure, many European intellectuals, includ-

ing a number of Leftists, have been in despair at the rapid increase of similar patterns of culture in their own countries. Perhaps the growth of mass culture in Europe is the result of the fact that for the first time the lower classes have enough money and time to make their own demands in the culture market felt."

As a musician, I can insist on the importance of standards and criteria in art. As a sociologist, I submit the need for the assumption that concepts of artistic quality do not arise from, nor are they committed to, a social vacuum. As Professor John Mueller notes in his contribution to the volume by MENC's Commission on Concepts, music is an "elaborate, institutionalized system, consisting of theory, tradition, practice and even an aesthetic conscience which guides the well-conditioned group member, without very clear rational thought, to select the 'good' and to abjure that which is not." In our society, in which art has had to join man's social world, art and artist must reconsider their functions, circles and meanings.

Of course, the democratization of art and music presents issues of tremendous significance, and I do not

(Continued on page 150)



Garry Moore, CBS-TV star, assists 3-year-old Sammy Deep, to solo with the New York Salvation Army Band on "I've Got a Secret."

"Marching Along Together"

CLAIRE AND MERNA BARRY

WE'VE been performing together since we were nine and seven respectively, and if there are any advantages or disadvantages in such a relationship that we haven't experienced, we don't know what they might be. Merna and I have agreed that I would write here about the pro's and that she would take the con's.

Since we've worked together for such a long time, we've come to the perfect understanding insofar as our musical selections, arrangements and handling of routines are concerned, and have become quite departmentalized. Merna shops for the material for our special arrangements, rehearses the orchestra and sets the tempo. She also does the stage writing for our routines. I act as the music librarian, taking care of all the details involved in categorizing it, and having it handy when it is needed. From the material that Merna collects, we pick out what we feel will be best for both of us. Of course, by this time we have the feeling of what's good for us to do, and what "shows us off" to best advantage. Naturally we have had our disagreements in this direction. I personally like to do things that are basically of a torchy nature. But Merna says you can take a number like *Baa Baa Black Sheep* and make it sound as

Singing "sister teams" have always been popular in the United States and, as the public knows, are frequently disbanding and reuniting because of the merging of individual identity with that of a small group or team. The famous Barry Sisters are familiar to television and supper-club audiences, appearing principally on the Ed Sullivan Show, and are Roulette Records recording artists. Their latest disc, "Mama, May I?" is a best-seller.

torchy as you like. We've done this, and it's true. There are times when Merna wants to include a song that I don't particularly like, and vice-versa, so we always effect a compromise and do them both, and that way we're both happy.

Though it isn't necessary, I usually go along when Merna rehearses the orchestra. Then, too, we each learn both parts of the music, and this is a definite advantage for us. Usually, if a singer has a cold, she has to cancel an engagement, but by knowing each other's parts, if either of us has a cold, or some other minor indisposition, the other can always sing over her, and usually no one listening is the wiser. Of course, if one of us is really sick, then the other is just plain out of work.

Many people ask us if we get on each other's nerves being so constantly together, but this problem is practically non-existent by this time. We're together almost every moment when we travel, and we've learned to be alone even when we're together. We save money by sharing the same hotel room, rather than having separate ones. So many girls in our kind of work prefer to have their own rooms to insure their privacy. With us, it's a hard and fast rule never to infringe on each other's privacy, and one can pretty much sense when the other would rather be left alone.

I think the biggest advantage is that we've learned to realize that we really need each other in order to be the particular success we are in our careers. And because of this we can be more open and honest with each other than perhaps girls who work as a performing team who



have not spent their lives together. This might be the reason we've lasted so long as a team. A lot of people tell us that we not only look alike, but talk alike, act alike and even seem to think alike, but we don't feel this is altogether true. We do defer to each other on all matters that affect us together, and we respect each other's judgment when decisions have to be made, but we function completely as individuals, and try to maintain our separate identities. The remainder of our time on the *Music Journal* stage I'll now turn over to Merna.

IT'S rather difficult at this stage of the game to find any *disadvantages* either in our career or our personal lives, because over the years I think we've learned to work them out so that they become advantages. As a matter of fact, I do believe Claire has left out some advantages —like her interest in keeping me and calories apart, because of my tendency to put on weight. Though this

(Continued on page 102)



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Science Can Help Pianists

HENRY LEVINE

EDUCATORS are showing concern over the emphasis on the study of science to the neglect of the arts and humanities. To dramatize this concern, science and the arts are discussed as though they were at opposite and conflicting poles. But it should not be overlooked that in many cases there exists a natural affinity between them.

The great architects of the past, those who designed the magnificent Greek temples and the glorious Gothic and Renaissance cathedrals, blended art with science. They were great engineers as well as great artists. So too, modern architects who design our skyscrapers and engineers who design our bridges combine beauty with function. Painters and sculptors reveal in their pencil sketches of the human figure a scientific understanding of anatomy. Artistically speaking, one can have one's head in the clouds and yet have one's feet firmly planted on scientific ground. A Leonardo da Vinci, a Michelangelo and a Raphael are examples of such a synthesis of talents.

It is only logical that science should play a helpful role in the study of piano technique, because



scientific laws underly the workings of keys, playing members, muscles and the workings of the mind. Nature endowed our muscles with properties long before man thought of becoming a pianist. It is these properties that the scientific investigator is interested in discovering. To be sure, the old teaching methods of the past have produced great pianists without the help of science, thanks to the natural talent and perseverance of the gifted student and to the practical wisdom of the great teachers who, through trial and error and analytical genius, discovered some working principles of piano technique.

Contradictions Perplexing

On the other hand, what student has not been perplexed at one time or another by the contradictions in the teachings of famous pedagogues? Even as far back as 1760, Carl Philipp Emanuel Bach, in his *Essay on the True Art of Playing Keyboard Instruments*, bewailed the ex-

istence of so many incorrect methods and offered his as the true one. To evaluate the different theories and to get at the basic laws of piano technique, a scientific approach has been adopted by some eminent pedagogues and performers.

A leader in such scientific investigations has been Otto Ortmann, formerly head of the Peabody Conservatory in Baltimore and director of its instrumental research laboratory. It occurred to him that "the teacher, selling lessons in physiological mechanics, should at least know the tools with which he works." Accordingly he conducted in his laboratory painstaking research into the playing of fine concert artists, and recorded his conclusions in his admirable book, *The Physiological Mechanics of Piano Technique*. In his penetrating analyses he discovered contradictions at times between what the artist did and what he said he did. For example, in fast finger passages and in trills, the graphs of the key descents showed that the keys did not reach bottom, though the performer claimed that they did. This is an important principle in conserving energy and avoiding fatigue in quick-running finger passages.

The mystery of tone production, good and bad, has yielded its secrets to the probings of scientists. The late Dr. William Braid White, an authority on the acoustics of piano tone, carried out experiments on the tone qualities of such co-operative artists as Vladimir Horowitz, Rudolph Ganz, John Powell, Alexander Siloti, Mischa Levitzki and others. Their tone vibrations were photographed. They resemble a ser-

(Continued on page 86)

The noted pianist and teacher, Henry Levine, has specialized for years in a scientific approach to the keyboard. He has lectured on the subject for the faculty and students of the Juilliard School of Music, at Boston University and before various associations of piano teachers all over America. He is the author of the "Henry Levine Piano Course" (Boston Music Co.) and has served as editor for leading music publishers. In addition to recitals and appearances as soloist with symphony orchestras, Mr. Levine carries on an active teaching schedule in his New York studio at 134 West 58th St.

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They Come to New York

ROSALIE MILLER



AS in the Spring "a young man's fancy lightly turns to thoughts of love", so, some time during the year, young home talent just as lightly lets its thoughts turn to New York and a musical career. It is like the migration of the birds to the South, as autumn approaches. However, instead of heading south, our human warblers head for New York.

Like the birds, some get lost on the way, while others reach the Big City in large numbers. Unlike their feathered prototypes, the young singers (and I shall speak of them only) as they flock eastward are not so sure as to what may await them at the end of the flight. Perhaps it can be made easier for these human fledglings if a straight course can be mapped out for them, and if they can be made to realize the conditions they may expect to find.

From one's home town and the reading of fabulous success stories in our press and periodicals, it all seems so easy and glamorous to the town's favorite singer. On the singer's own ground he is a star of the first magnitude, but in New York, he is up

against every conceivable handicap, and his light is hard to distinguish amid the endless glowing galaxies of stars.

Let us be practical;—New York is the Mecca of the Art World, and all great talent is centered there. Now, just how much native talent has the aspirant, how much musical preparation (voice alone is not enough) and how much dedication to a career? Dedication,—that is the key to success. To become a first-class artist, one must sacrifice endlessly. I am, of course, discussing those who aspire to opera oratorio and recitals of the great classic and modern repertoire.

First Things First

To begin with, there is the purely material consideration. Living in New York is neither comfortable nor cheap for a student. A student must arrive with some money in his pocket to tide him over until a job is secured and an adequate place to live is found.

In selecting a career, one must choose whether to aim for Broadway, TV, Grand Opera or Oratorio and Recitals. As a matter of fact, the serious student must be prepared for all these possibilities. Soon the Broadway aspirant will do well to study some serious music. I am not concerned here with the crooner, or what are termed "vocalists." My concern is with the real singer.

The jobs are not too hard to secure, but living quarters where

practicing is allowed may be another matter. If the income is limited (and the young people today seem to get no help from home) the living problem becomes a major question. There is no use in commencing expensive singing-lessons until you have found a place to live and can hire a piano. Going out to a studio and hiring it for an hour is no way to study seriously. An artisan must have his tools with him, and so must a singer have the piano with which to study at any hour.

Unlike the instrumentalist, who can practice hours on end, the singer must have periods of rest. Therefore, the practice is staggered. Let me say here that, to practice correctly, technical exercises should be sung for fifteen minutes, then a rest of five minutes and so on again.

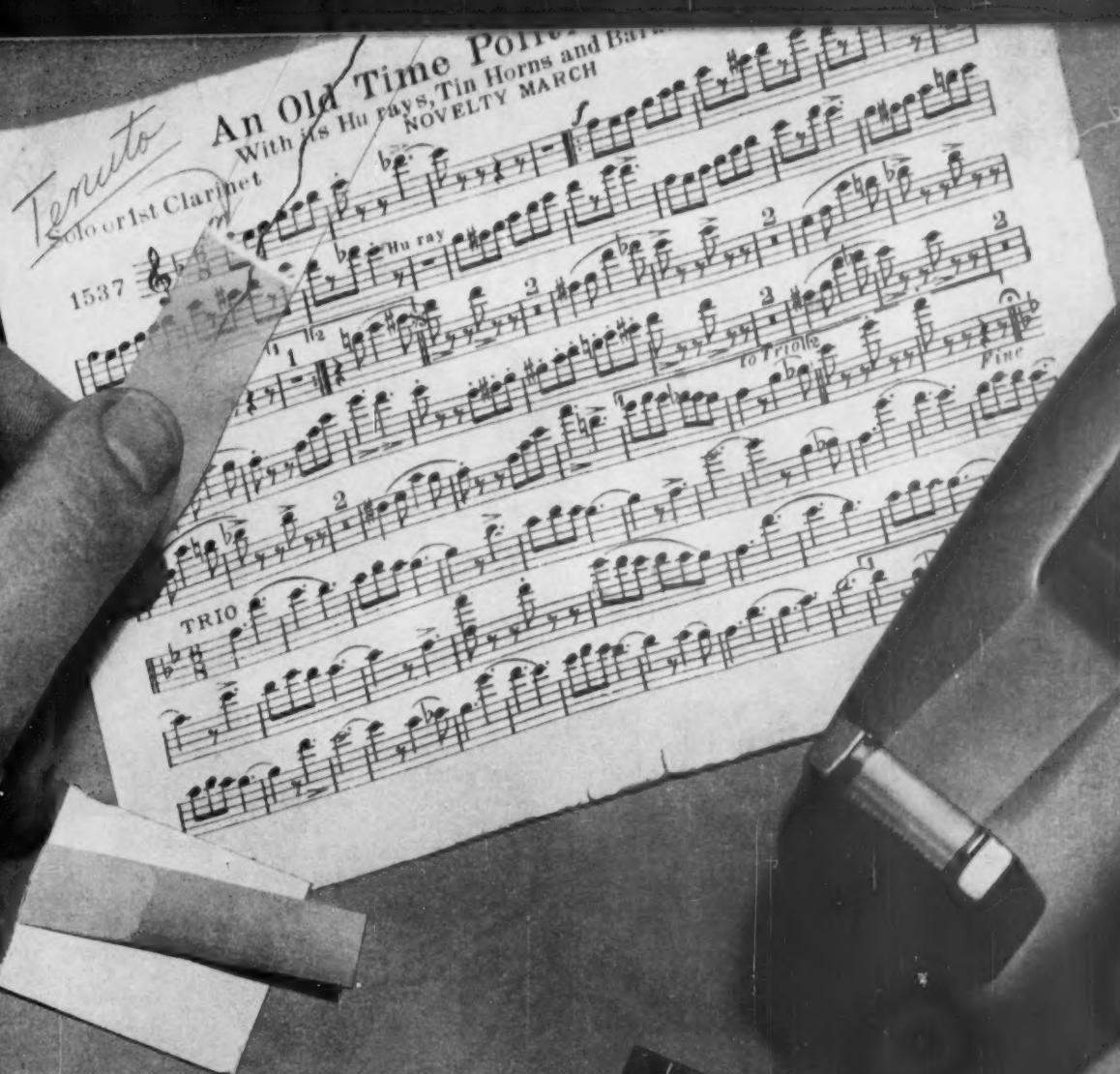
The girls have an easier time finding living-quarters than the boys because there are numerous Residence Clubs. However, only one of which I know permits practicing.

I suggest that on first coming to New York City, either boy or girl stay at the "Y". Then through your Church and College Bureaus you look for a place to settle. The young ones usually end up by two or three sharing an apartment. The problem of living for men is a little easier because they need not be as careful about the neighborhood.

Be sure that this problem is settled before you commence lessons. Pianos can be rented—some can be had for \$10.00 a month plus cartage

(Continued on page 88)

Rosalie Miller has achieved an international reputation as a teacher of singing, with studios at 200 West 57th St., New York City. Her own studies were with such famous artists as Marcella Sembrich, the De Reszkes, Frank LaForge and Yvette Guilbert, and her pupils include, among others, Regina Resnik, Virginia MacWatters, Anne Bollinger and Arthur Budney. Miss Miller is thoroughly familiar with the problems of music students in New York and ideally fitted to give such aspirants practical advice.



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Governmental Recognition of Music

HOWARD LINDSAY

HERE is in our country today a tremendous growth of interest in the arts and in their practice, both amateur and professional. Recognition of the importance of the arts by our government, and governmental assistance in the development of our culture, have lagged behind the interest and the needs of our citizens. I used to feel that this was largely the fault of our Congress. I am now convinced it is far more due to the failure of American artists and of the public to impress upon the members of Congress the need for measures recognizing and supporting the arts. I appeal to all organizations and citizens concerned with any facet of our culture to keep their Congressmen well aware of their interest.

The 1960 annual report of the National Council on the Arts and Government, covering nine closely typed pages, includes several items that deserve the attention of music educators as well as music lovers in general. Most significant is the opening para-

graph of section 2 of this report: One of the most successful activities relating to the arts sponsored by the Federal Government has been the tours overseas of American musical, theatrical and dance groups and individual performing artists under the Humphrey-Thompson Act (P.L.84-860) and managed for the Department of State by ANTA. The cultural prestige of our country has thereby been incalculably enhanced. These tours and the reciprocal tours of foreign performing artists in the U.S. have promoted good will and international understanding. It would seem thoroughly worth while to consider broadening this program in two ways. Whatever legislation may be required for these objectives, the basic character of the Act should not be altered, and, in any case, the appropriations, which have hardly been increased during the past five years, should be enlarged due to the extraordinarily valuable returns produced by the comparatively modest sums expended.

Aid to Foreign Artists

The report then refers to bills S.446 and H.R.2570, which "were introduced by the sponsors of the Act to authorize the President to provide some dollar assistance to foreign performing groups when on tour in the U.S. At present, with no Federal grants to assure expenses, tours of foreign performing artists in the U.S. are largely limited to performances which have considerable box

Howard Lindsay, dramatist, actor and producer, is probably best known as co-author with Russel Crouse of the fabulous "Life With Father," as also of the book of the current Rodgers-Hammerstein musical hit, "The Sound of Music" and such successes as "Anything Goes" etc. He is President of the Players Club, Vice-President of the Dramatists Guild and Past President of the Authors League of America. Recently he became Chairman of the National Council on the Arts and Government, co-operating with the Congress on all matters of cultural importance to citizens of the United States.



office appeal. Significant cultural returns would accrue to the American public by being able also to experience at first hand creative foreign performances of doubtful commercial success."

After quoting President Eisenhower's proposal "that while governments discuss the meeting of a few at the summit, universities consider the massive interchange of mutual understanding on the grand plateau of youth," the NCAG report points out that "nearly 95% of the performing artists helped by the Program to perform overseas has consisted of prominent professionals and the performances are mainly presented in the larger cities," adding that "some of our numerous performing groups developed at American educational institutions (255 of which offer advanced musical training) have toured abroad under the Program or with the assistance of private funds. The salary cost is far lower and these groups are suitable for smaller cities and universities where performances by our professionals rarely take place. The claim is made that through performances in these places, often impractical for tours of professionals, evidence of our American cultural status would reach students and less sophisticated audiences, and that our talented

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TUNING THE BAND

John Kinyon

ONE of the fundamentals of band rehearsing is the process of tuning before each rehearsal. Often, unfortunately, this ritual not only does little to improve intonation, but serves no purpose, musical or educational. Tuning, especially with younger children, is a time-consuming chore and, rehearsal time being precious, we are understandably reluctant to do more than "go through the motions." Therefore it is necessary that the individual students be instructed in the principles of tuning, outside the regular band rehearsal.

Tuning is a very personal experience, and a subject which should be discussed and practiced in the comparative quiet of the student's lesson. Children are prone to believe that music teachers, because of some mystic college training, are able to determine pitches with more discrimination than they themselves can. Sensitivity to pitch, like sensitivity to color, is born within us, and frequently it happens that certain of our students are more gifted in this matter than we ourselves are. Thus this mental block must first be removed from the child's mind, for unless he has faith in his own powers of hearing, he will be reluctant to criticize his own intonation.

A Third Effect

The student should be made aware of the phenomenon of beats which occur when two simultaneous sounding pitches do not quite match in frequency. To a child this acute listening may be a new experience, and the realization that two sounds actually produce a third effect is highly intriguing. Of course the student should be made conscious of the fact that no wind instrument is perfectly in tune with itself, and that playing music is a constant process of listening and adjusting. With students of all ages this is a tough point to instill, and again a matter to be discussed and demonstrated in the lesson. Admittedly, few young students are capable of intonation adjustment, since tone production, fingering and reading notes pre-occupy their minds. However, it is

good to plant the seeds of the idea for future reference.

Improving band intonation is, then, largely a matter of individual understanding and sensitivity to pitch. However, there are many devices which may be used for more expedient band tuning. Tuning by trios or quartets, having pre-assigned the students to chordal tones, is an interesting way to spot-check intonation. Students are quick to agree whether the root, third or fifth is the culprit, and they may pick up a smattering of theory in the process. The use of electric and stroboscopic tuners goes a long way toward making the students intonation-conscious, and the employment of such devices is highly recommended. Although visual tuning may in a sense be a crutch, for the director with a large group and little time it is a blessing. We have used such a device at our school for several years, and have found that students become more discriminating as they become accustomed to hearing and playing with others who are in tune.

The greatest training and experience in dealing with intonation comes from participation in small ensembles. It is unfortunate that our school schedules leave so little time for this sort of specialized performances. More and better ensemble music is now being published, so that even the rankest of the beginners can experience the enjoyment and the challenge of small ensemble participation. Lastly, after all is said and done, record your band on tape. The playback is often startling. One recording, like one picture, is often worth a thousand words. ►►►



Aaron Copland will share the conducting responsibilities with Charles Munch when the Boston Symphony Orchestra makes its Far Eastern tour, which will open on May 1 in Osaka, Japan. Though he has been associated with the Orchestra as composer or solo pianist since they first performed one of his compositions in 1925, Mr. Copland conducted the group for the first time in 1957 at the Berkshire Festival. In addition to the Boston Symphony Orchestra, Mr. Copland has been guest conductor with many of the major orchestras in this country, Europe, Scandinavia and South America.

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RUTH DE CESARE



IF you think you recognize a Germanic *Farmer in the Dell* during a performance of the *Academic Festival Overture* by Brahms, if a train song from Spain takes you back to your own fledgling days, and a circle game from Haiti echoes the domestic philosophies of the *Mulberry Bush*, your eyes and ears are not deceiving you. Song play and action games the world over have a common folk heritage, for the temperament and imagination of children differ little from continent to continent. Isolationists may be startled to find the arch formation of London Bridge equally at home in Haiti and Peru, where the two captains represent the sun and the moon, or in Uruguay, where they are fishermen. There are even "Sleeping Beauty" games in French and Spanish, and "Hide-and-go-seek" knows no national boundaries.

Another device common to creative play is the personification of animals, placing them in real-life situations in preparation for living, as the child psychologists have it. The ebullient "Frog" who went "a-Courtin," has his counterpart in Mr. Owl, who waited patiently and confidently on a Mexican wall for his wife to bring him dinner! This difference in stereotyped national tem-

perament is completely reversed with the American blackbird who changed his feathers to mourning color after wooing a fickle woman. The Honduran frog in a similar predicament decided to roam the world gaily and seek a replacement.

Early Vicarious Preparation

Though other cultures develop courting songs at an earlier age than we consider socially acceptable, the Fly who married a Bumble Bee and the French Butterfly planning her marriage are only meeting future problems! Nor is the eternal struggle of the weak and the dominant neglected in animal games. As universal as right and wrong are the Cat and the Rat, the Wolf and the Lamb, even the Hornet versus the Lady. And the Little Widow selecting a new mate is as common to Spanish games as Cowboy and Indian stories are to the United States. The

one is, of course, associated with early marriage and widowhood; the other stems from the great American Myth surviving from the vital drive westward. Royal historical tradition has also been glorified in play songs. The British open the gates for King George and his men; the French across the Channel send their Duc de Bourbon and his officers to direct the storming of the Tower; the Spanish prefer the King of the Bourbon line and his bold page to facilitate matters. Yet there is a common background in both action and entourage.

The great vitality of all these games stems, no doubt, from their oral transmission from generation to generation, always with some personal variations. Flexibility is about the only constant, for there is no single approved version of any procedure, though many are related. The very nature of colonial settlement in the New World makes this phenomenon readily apparent. Children in Spanish America, for example, are still singing songs that were known, centuries ago, in the mother country. And among the greater islands of the Caribbean, a triple heritage is evident, mixed with common African ancestry. Haiti has many French games; Cuba maintains Spanish tradition, while Jamaica—despite the independent Federation—preserves many British games, with a beat! *Little Blue Bell* is as much at home there as in England; the only difference is the syncopation.

But children's songs are not necessarily athletic. There is a fund of

(Continued on page 61)



(Courtesy, Emenee Industries, Inc.)

Ruth De Cesare is the author of four attractive and stimulating collections with the titles "Latin-American Game Songs," "Songs for the French Class," "Songs for the German Class," and "Songs for the Spanish Class," all published by Mills Music, Inc. She has contributed to various magazines, including "Music Journal," and, as an adjunct to her work in music education, serves as Children's Music Editor of the new publication, "Listen."

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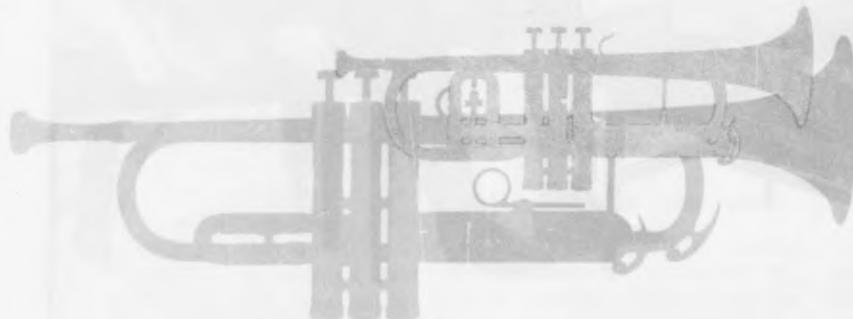


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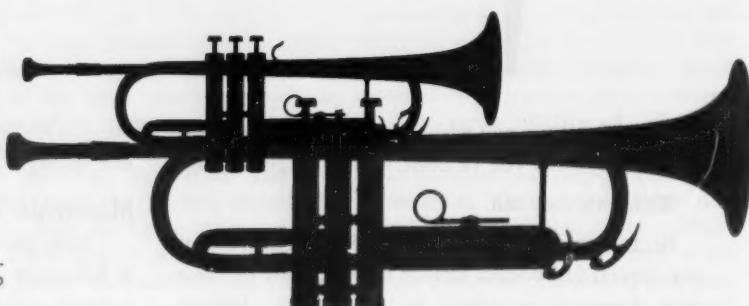


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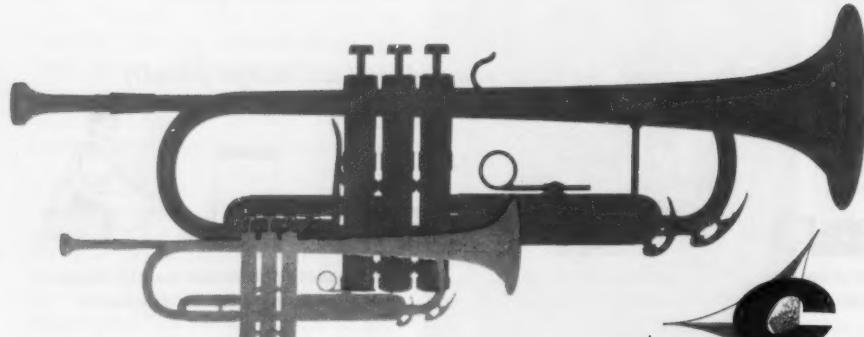


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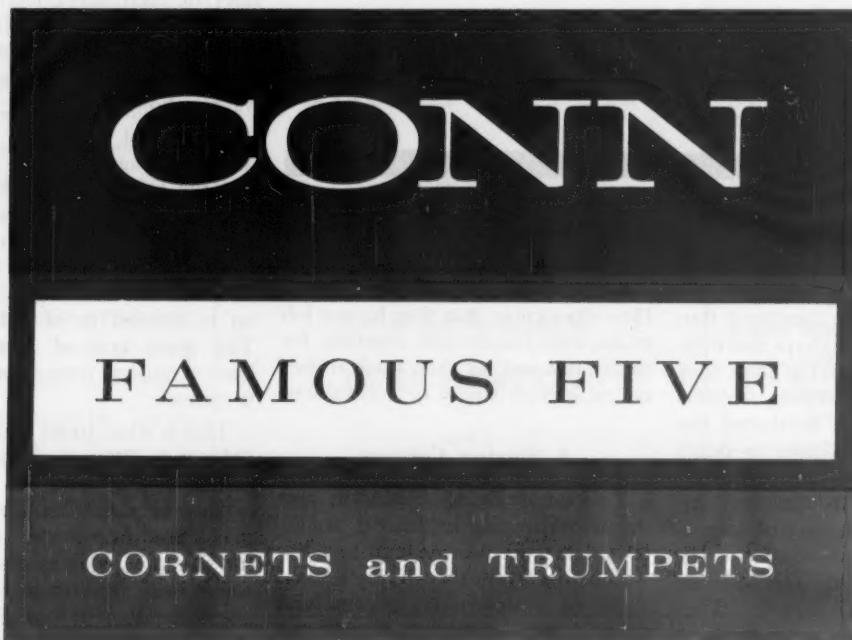
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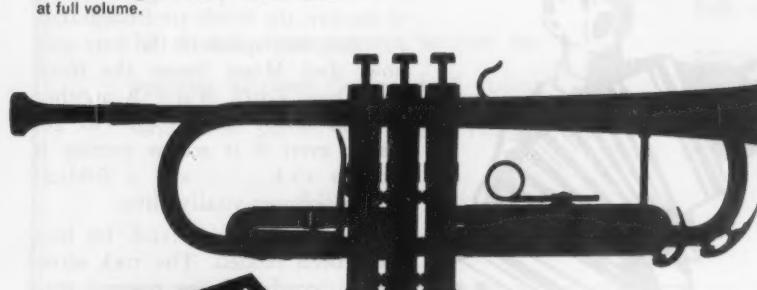
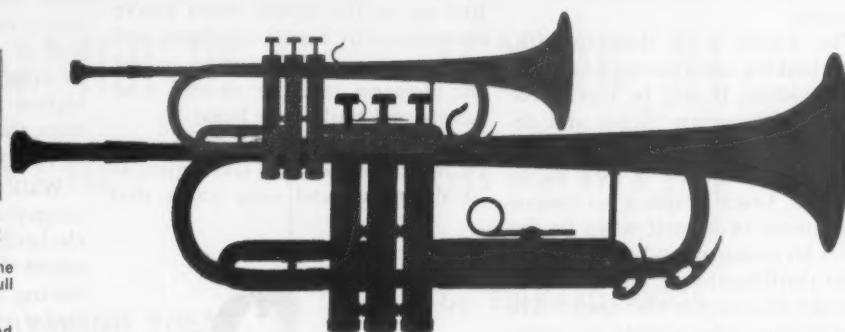


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The Music of Israel

ARYEH L. GOTLIEB

NOTHING reflects the story of Israelis . . . their hopes . . . their conquests . . . their setbacks . . . and their joys, as does their music. Their music is perhaps more indicative of their thinking than they care to admit. Travelling authors and journalists have belabored the "Pioneer" theme of Israel to death and they continue to do so. The reaction of the mature and realistic Israeli to all this is one of amusement. The wide-eyed wonder of the tourist is taken calmly and in stride by the business-like Israelis. They smile good-naturedly at the foreigner's display of amazement and admiration.

The Israeli is a down-to-earth, clear-thinking and matter-of-fact sort of individual. It may be regrettable that such shopworn clichés and descriptions fit these people, but they do in the truest sense of their meaning. The Israeli displays no romanticist image of himself when he discusses his problems and situation. He is no thrill-hunting adventurer who sets out to conquer the desert. The frontiersman who guards the settlement is the same fellow who tills the soil. The same human motivations drive him to plow by day and to keep a sharp lookout by night.

Ten years of this is enough to vitiate any grandiose ideas that one may harbor of himself. "Pioneer" and such like terms are used only by the

outsider looking in. The Israeli regards such high-sounding epithets with more than a touch of sarcasm. Here they know that they have a job to do, individually and together, for themselves and for their land, if they are to survive singly or collectively.

A Singing Country

The tough living conditions and the accompanying heartbreak are accepted as daily routine, and together with achievement there is the normal share of complaining, griping and quick tempers which follow in the wake of disappointment. You can't live up in the clouds when you're surrounded by hostile neighbors and when you've got to struggle against the elements in order to feed your family and build your home.

It is therefore all the more interesting and revealing to take a glimpse at the music and song image that

the Israeli harbors of himself. To begin with, Israel is a singing country. Everybody sings, especially the "Tzabar" or "Sabra," the native-born Israeli, named after the sweet but prickly fruit of the cactus. Their manner of singing, the lyrics and rhythmic beat of their songs tell a story of their inner feelings . . . a story which they tell only in song. But one suspects that this is a truer picture than the one that they outwardly show.

America of days gone by also recorded an age in song and music, and the historian can learn a great deal by listening to the music and songs of the prairie, the cowboy and to the Negro spiritual. These songs have survived their age and they live on to remind us of a heroic past. The great eras of history always leave a musical record for the future to treasure.

This is what Israel is doing today. "Mayim," "Water"—this is Israel's problem. The "Negev," desert—this is their greatest challenge. "Darama," "Southward" they sing, and it has the same echo as the old "Westward Ho!" The memories of their warriors fallen in battle sadly haunt their music . . . and the Bible is their book of promise and their source of hope. All of these are the stuff of which their music is made. In song they allow themselves their highest flights into the unreal. For them the unreal must be made real, or else! . . .

Walk by a schoolyard and little seven-year-olds are formed in a circle, singing and dancing to a song called "Mayim," "Water." This is during recess or after class and not under planned supervision. This is the child freely expressing the theme of the day; the words are from Isaiah . . . but they speak of the here and now. *And Moses Smote the Rock and Drew Forth Water* is another popular song. You've got to get water, even if it means getting it from a rock . . . and a Biblical theme becomes vitally alive.

It's a tiny bit of land. Its hills have been eroded. The rock structure, instead of being covered with topsoil and vegetation, has been laid bare by the winds and rains. Land uncared for, for centuries, has wasted away into barrenness. More

(Continued on page 96)

The author of this stimulating article is the Rabbi of Bay Ridge Temple, Brooklyn, N. Y., and his material is based on experiences and research carried on during a sabbatical year spent in Israel. Rabbi Gotlieb is himself not only a music-lover, but a singer of unusual ability, with a particular interest in the activities of the Bay Ridge Jewish Center and Music for Israel.



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Too Loud, Too Often!

REGINALD KELL



WHENEVER I hear music being played too loudly, I am reminded of an incident that took place in the orchestra pit of the Royal Opera House, Covent Garden, in London. Wilhelm Furtwängler was about to begin the first rehearsal for a performance of *Der Rosenkavalier*. The baton was poised, the orchestra was ready, but before he indicated the beginning of the first measure, the conductor said, "Gentlemen, I will forgive wrong notes, I will forgive bad rhythm, but I will insist upon *più piano*, for this is the essence of music to me." This was no idle statement, for throughout the subsequent rehearsals and during the final performance, he did insist on, and did receive his *più piano*. The result was a monumental presentation of this great work, for it had unusual polish and depth.

Although a rich *forte* can have a noble character, and an extreme *fortissimo* be quite electrifying—provided they both have musical integrity—there is nothing more beautiful and, strange as it may seem, nothing more arresting than the sound of music becoming quieter. *Diminendo* has a serene dignity which is

all too rarely presented.

It is a regrettable fact that as the world around us grows noisier and noisier, so the playing of musical instruments—phonographs and tape recorders included—becomes louder and louder. Because of this, music is losing a great deal of charm, as well as a certain subtle quality, which I feel is a great pity. When the sound of music is stretched too far—be it vocal or instrumental—intrinsic beauty and stylish elegance are lost. Established artists and music educators should be constantly aware of this problem. By their example and guidance, by their demonstration and insistence that the quiet aspect of music-making be every bit as important as the loud, only thus can they educate the student in the way he should go.

Quality vs. Quantity

The constant search for a bigger sound can become a dangerous fetish, especially for beginners who do not have the right guidance. I have heard many promising sounds completely ruined because impatient teachers have failed to realize that quality must precede quantity. By insisting on the production of a large sound from the beginning, they invite—and indeed organize—lasting trouble for the unsuspecting student. A music educator's first aim should be the encouragement of a pure sound. It should be persistently quiet in the initial stages and slowly augmented as it becomes more secure. To play or sing too loudly too soon is the surest way I know to invite damaging consequences of a

permanent nature.

During the early days of television, I was intrigued by a sign which hung outside a well-known tavern on New York's Third Avenue. It read, "Come in and enjoy the biggest life size T.V. in New York." I availed myself of the invitation and, upon going inside, was confronted with an extra-large television picture projected onto a screen. It proved unsatisfactory for me because the image was enlarged to a point where it no longer had any real definition. It had size but lacked essential quality. I have the same feeling about music-making when the sound is constantly loud and distorted. When there is no evidence of a beautifully controlled tone, whether it is solo or collective, and the art of *più piano* is missing, I become disturbed. Being so incomplete, it is all so pointless and unmusical.

Opera produces more sound distortion than any other medium I know. Often it is the fault of the composers who overscore, leaving the singers with no alternative other than to bellow for hours on end. Sometimes it is due to the vocal rivalry of the singers themselves. I have heard tumultuous performances of simple operatic quartets and quintets sung by the principals, where "every man for himself" has been the *modus operandi*. Had they not been shameful, they would have been comic. On the other hand, the select few who are the great vocalists of the world are much too interested in the art of music to associate

(Continued on page 49)

Reginald Kell, born in England, started as a violinist but soon turned to the clarinet, to become eventually one of the world's greatest masters of that instrument. He became the youngest Professor on record, at 25, at the Royal Academy of Music. He has played in the leading orchestras of our time and recorded as a soloist and in chamber music for RCA Victor, Columbia, London, Decca, Mercury and other companies. Mr. Kell is now Director of Education and Woodwind Divisions of C. Bruno & Son, New York, distributors of Boosey & Hawkes and Besson Instruments.

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Eugene List

Pianist Eugene List photographed with his daughters Allison (left) and Rachel in their home in New York City. Mr. List is one of the many world-famous concert artists who rely on the "incomparable Steinway."



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Everybody's Rating System

FRED WARING

As a performer and a citizen, I viewed the recent quiz show investigations with alarm and sadness. The revelations were indeed sordid and led, inevitably, I think, to the subsequent government inquiry into TV "ratings." Many claim that these "ratings" are unfair, that they're accumulated by polling only a limited (if not, in fact, infinitesimal) number of actual TV viewers. The controversy has raged in the press, among high and low echelons of Show Business and, certainly, on Madison Avenue. It is still going on and, no doubt, will continue to flourish for many years.

However, while the arguments rage about the validity of ratings, it is generally agreed that they were at the core of the quiz show "rigging", that they gave birth to the evil that shamed many in a wonderful medium. There were no winners, it seems, in *The Ratings War*,—only victims!

I mention all this to bring out a most important point. There is a true "rating system." It has been available to entertainers for centuries and is quite infallible and pure. Performers have succeeded and failed by it since the first song was sung, the first joke told, the first dance danced. It is a thing called *box-office* and its components are audience rapport and applause!

Fred Waring scarcely needs an introduction to lovers of music, having been long an established favorite on radio, television, records and the stage, as well as a leader in the publishing and teaching of music. Currently on the road with The Pennsylvanians' new "Stereo Festival," his numerous recent record albums have been released by Capitol Records, for whom he now records exclusively.



To any showman worth his salt, this is an absolute necessity, a "rating" he must have, and constantly seek to re-establish. Audiences, bless them, are what allow us Old Hams to retain a fresh flavor. Hit the road! Meet the people! Do your stuff!

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The Pennsylvanians and I have been going out to meet this challenge each year for, well, longer than I'd care to remember. We've played concert halls, arenas, football and baseball parks, fair-grounds and theatres in every state; travelled many

a road, in days long gone, that wasn't paved; spent many a sleepless night rolling through the sleeping countryside on band buses not as well constructed as those the Pennsylvanians travel in today. It is not "corny" to say, that, despite irritations, setbacks and what-have-you, we loved every moment! And still do!

The shape and climate of the country change as you move from city to city; the accents vary, here a twang, there a drawl. But there is one constant, one unchanging fact. The box-office! In Oshkosh, Elkhart, Chattanooga or Staten Island, people will gather and plunk down cash money to be entertained, to be part of an entertainment, to be shown! And, when that curtain goes up, there are no retakes. No "Cut! Let's try it once more." Nothing but one for the show; the works, first time out! Small town or big, there is no fooling that audience; they spot insincerity instinctively. They're a marvelous, tough, appreciative yet wary jury, but win them and, Buster, you are home! They'll love you, applaud you—and fulfill you.

To digress for a moment, it isn't generally known that the Pennsylvanians were among the very first to appear on television. I believe we actually broke ground as far back as 1939 when there weren't even enough sets around to interest sponsors! Since then, we've been on the truly remarkable medium many times, with our own series and in "spectaculars." TV meant learning dance routines, acting, wearing costumes, doing pantomime, building special scenery and creating brand new song material each and every

(Continued on page 92)



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Start Them Young in Music

STANLEY ADAMS

WHEN I was a youngster, most kids studied some musical instrument—usually the piano or violin. These lessons were given rather indiscriminately, not so much on the basis of talent but primarily as an adjunct to general education. In the majority of cases, the lessons were suffered by the youngsters for a few years and eventually given up. The result is that today many of my contemporaries are in the habit of repeating the phrase they must have heard a hundred times from one or both of their parents, "You'll regret not being able to play when you get older." The improvements in the pedagogical techniques in music have, to a great extent, changed young people's attitude on this matter of taking music lessons. Whereas in my day it was a chore to be gotten through as quickly as possible, today it is much more inviting and entertaining.

Aside from the obvious advantages of learning to play a musical

instrument and thereby obtaining a better understanding of music and a greater appreciation of what the men and women who write it are trying to say, I think the chief value of music to education is that it develops a sense of discipline, rhythm and imagination. Whatever instrument the young person may study, he will soon realize that in order to develop any facility and ease he must concentrate and practice. For those youngsters who are fortunate enough to be born with great musical talent, such a pattern of action is, of course, great fun. But for the average child it undoubtedly will always remain a chore, depending greatly on the ability of the teacher.

Music Gives Poise

Music is of tremendous value to the young person, not only from the standpoint of discipline and creative expression, but also as a social asset. It gives poise to a youngster at a time in his life when he probably needs it most. Becoming part of a musical group through his training, a young person learns to get along with his contemporaries. He develops a sense of belonging to and with a group which will help him all through life.

Sometimes, I am afraid, doting parents are apt to see more musical talent in their offspring than they actually may have. Granted that it is



—Jean Raeburn

difficult to be objective in these matters, it is far better to recognize your youngster's limitations than to subject him and yourself to a great deal of unnecessary disillusionment. Today most of our music educators have progressed to the point where they are able to estimate quite accurately the musical talents of the young.

There will be significant discussions of this subject at the big convention of the Music Educators National Conference in Atlantic City. I would like to take this opportunity to express, on behalf of the men and women who write and publish our nation's music, our appreciation and understanding of the tremendous work that the music educators are doing for American music. Through the time and efforts of these educators, new American talents are being developed who tomorrow will be making their contributions to the musical culture of our nation. It is the hope of all of us in ASCAP that professional opportunities in music will steadily increase, so that those who have the talent to create worthy compositions will have a real chance to live by those talents. □□□

Stanley Adams is the recently re-elected president of the American Society of Composers, Authors and Publishers, generally known as ASCAP. He is himself the writer of such popular lyrics as "There Are Such Things," "Little Old Lady," "Rolling Down the River," "What a Difference a Day Made" and "Spellbound" and is noted for his sincere and practical interest in the serious as well as the lighter music of America.



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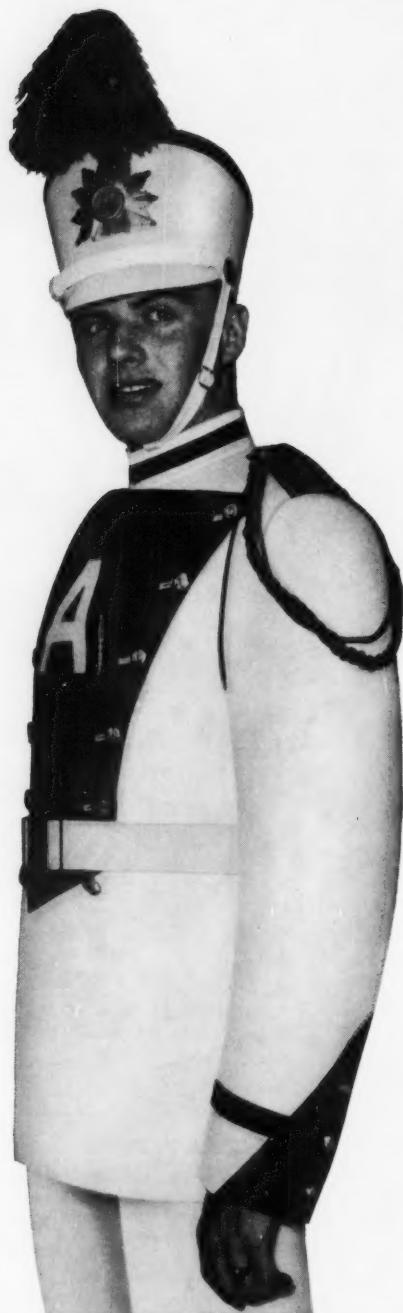
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Jazz and Its Audience

WILBUR DE PARIS

L IKE all Gaul, jazz audiences can be divided into three parts—those who come to listen, those who come to look and those who come to look and listen. There's also a small fourth division which can be divided into two parts—those who come because "it's the thing to do this season" and those who come to get in out of the rain, or because there isn't anything else to do at the moment. The jazz musician is, or should be, most concerned with the people who come to listen and those who come to look and listen, in that order.

Sometimes those who come only to look find themselves listening in spite of themselves and suddenly merge with the "look and listeners." However, there are quite a few who come to look, hoping to see the drumsticks tossed into the tuba, the clarinetist doing backbends while he plays high notes, or other phenomena he's been told by "experts" to expect from the "cats." These are the ones the musician should be least concerned with. Not that they're not entitled to enjoy themselves in their own way, but they're rarely interested in jazz as such and the cigarette girl would entertain them just as much if she were willing.

Lookers and listeners invariably get into the act at some point during



the proceedings and this is always most rewarding to the jazz musician. When he sees people tapping their feet, drumming on the table with their fingers (or on their glasses with swizzle-sticks) or singing right along with the soloist when we play a number they've become familiar with through recordings, every musician knows his audience is not only listening but enjoying what they hear.

Never in "Gutter"

There are those who explain the renaissance of traditional jazz by proclaiming that "jazz has been brought up out of the gutter to respectability." I disagree with this vehemently. Jazz itself was never in the "gutter." True, it was first played in doubtful surroundings—Storyville and the brothels of New Orleans—but the real birth of jazz took place in the humble surroundings of the Negroes who loved music and used it to express the joys and sorrows of their lives. Enlightened people

Since 1951, Wilbur de Paris has appeared at New York's well-known Jimmy Ryan's Restaurant, where he seems to have gained a permanent following. National TV appearances have included "The Ford 50th Anniversary Program" (with Mary Martin and Ethel Merman), "The Jackie Gleason Show" and "Look Up and Live." His band recently completed an ANTA-sponsored tour of Africa and appeared at the Canadian Stratford Music Festival and the Newport Jazz Festival. He records exclusively for Atlantic Records.

today applaud and admire those who reach the top in business, the professions, the arts and every other field of endeavor, even though they may have been born in a slum; so why shouldn't jazz command the same respect? The associations with scandal during prohibition and through the thirties certainly didn't help the reputation of jazz, but the majority of the creators of jazz are as fine and hard-working musicians as those in the so-called cultural music activities. It's extremely foolish to blame the product for its environment.

In the last fifteen or twenty years there has been a marked change in the general public's approach to jazz and I feel that this is due to many things, including the multitude of places where jazz can now be heard. In the early days of jazz, those who were interested had to rely almost entirely on records, since they weren't inclined to frequent the public places where jazz was presented at that time. It's a miracle to me that anyone ever became interested in jazz at all when I listen to some of those old records; reproduction at that time left a lot to be desired. But then, we weren't indoctrinated at that time with the hi-fi, stereo and trick recording that we take for granted today.

The State Department tours, the festivals exchanging jazz artists all over the world, better presentation on both radio and TV, publications such as *Music Journal*—all these have given jazz the audiences it has always deserved.

We in this country are prone to take pretty much everything good we have for granted and I think, perhaps, the reception of our jazz

(Continued on page 105)



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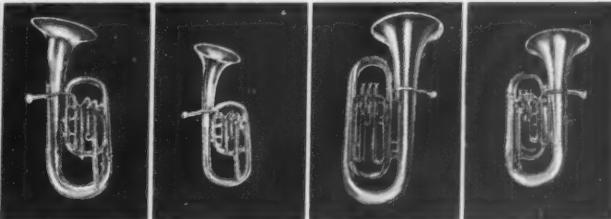
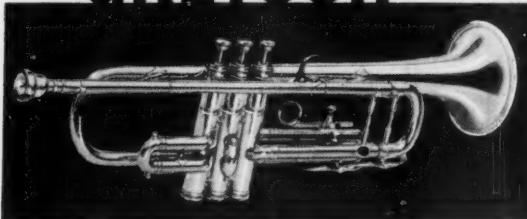
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QUIZ FOR PARENTS

Herman J. Rosenthal

1. Have I taken time lately to ask my child to play for me?
2. Do I encourage my child by telling him how much I enjoy hearing him play and observing the progress he is making?
3. Have I had the piano checked lately—that is, is it in *tune*? Do all the keys strike and are the *pedals* in working order?
4. Do I refrain from comparing my child's progress with that of his friends who may have a great deal more ability and who practice a lot more?
5. Do I plan to take my child to concerts occasionally—especially those designed for young listeners?
6. Do I buy my child some of the excellent recordings for young people — selections such as Tschaikowsky's *Nutcracker Suite* and Saint-Saëns' *Carnival of the Animals*? Do I surprise him with interesting books on great composers and the story of Musical Instruments?
7. Do I call my child's teacher when problems arise concerning practicing and his attitude toward some of the material that the teacher assigns him?
8. Do I realize that the Road to Music Land is not all paved,—that my child will in all probability find himself off the Highway on many occasions and it is my job to try to get him back on the Main Road?
9. Do I realize that despite all one reads these days about how easy it is to play a musical instrument, it is still essential to practice regularly, to develop the skill necessary to play an instrument properly?
10. Do I realize that it is worth all the *effort* and *patience* it takes to keep my child studying music, as I am giving him a rich legacy when I make available to him the *key* that leads to an appreciation of the great creations of the Master Composers?

A new course in Campanology (the science of the carillon) is offered at Westminster Choir College, Princeton, New Jersey.

TOO LOUD, TOO OFTEN!

(Continued from page 38)

themselves with a similar situation. They have developed the knack of compelling the listener actually to listen.

That which applies to the individual musician also applies to the ensemble. A good sound is a controlled sound, capable of *più piano* as well as *più forte*. All too often the former is neglected and the latter becomes a habit, resulting in the ensemble becoming a kind of noise-machine instead of musical instrument. I fully realize that, in the United States especially, the school marching band has to be geared to the football game and a robust approach is necessary. However, when the concert band takes over again, I feel it is important for the music director to apply himself to the tedious task of changing a loud sound to a controlled sound. The ensemble should be encouraged in the art of quiet as well as loud playing, for both are indigenous parts of true and complete music-making.

It is a strange paradox that I should love fishing and hate hunting. However, in writing of *più piano*, I am reminded of the time I went duck hunting near the mouth of the river Ribble in Lancashire, England. Although I took odd shots at the passing flights, I am happy to say that I hit nothing. When I look back over the years and picture myself standing for hours on end, half frozen, with mud and water up to my knees and no one in sight other than my friend, I can still recall the fascinating sound of the frightened birds calling to each other as they flew off into the distant haze at the sound of the guns. The farther they flew, the harder I listened. ►►►



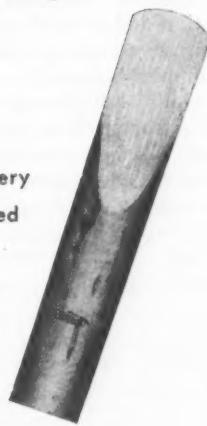
The Recreational Dancing Institute, with headquarters in Des Moines, Iowa, was recently formed to promote public interest in dancing. Kenneth W. Moore, president, says the Institute is confident it can help the cultural growth of the country, for dancing can provide a wholesome form of group recreation and entertainment for the millions of people who desire this leisure-time activity.



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Evaluating Vocal Performance

MARKO ROTHMÜLLER

IN evaluating vocal performances, the basic procedures involved in evaluating other musical performances should also apply. Differences should evolve only out of the character of the vocal medium of musical expression and the means by which the vocalist expresses the music.

But because of the very nature of the vocal medium, there have arisen many factors surrounding intelligent criticism which, although actually quite extraneous to really intelligent evaluation, are frequently to be noted. Several of these trace their origin back to the one inescapable fact: everyone who has a voice suitable for singing is able to sing, in some fashion.

In no other field of musical expression is the mere possession of an instrument considered sufficient for the reproduction and interpretation of music. No one considers himself a violinist simply because he has purchased a violin; but through the constant use of the voice in speech and in singing, a person can acquire a basic natural technique and a fair approach to singing, even without instruction, if he has a voice suited for singing and a capacity and desire for musical expression.

Marko Rothmüller, baritone, has appeared with the leading opera companies of the world, currently including the Metropolitan in New York. He is a member of the voice faculty at Indiana University's School of Music and author of "Music of the Jews." He is also known as a composer, having studied in the past with Alban Berg and other masters. This article is one of a series on music criticism, eventually to appear in book form.

Another basic difference between vocal and instrumental performance is that the particular quality of the instrument being used is in no case so important as the particular quality of the voice. Musical instruments of the same kind—and even of different makes—show no great difference in tonal characteristics. Any differences that exist are very subtle and are not apparent to an average listener, frequently not even to an expert.

Voices Are Less Alike

Exactly the opposite situation holds true in regard to voices. Each voice as an instrument for singing represents an individuality in regard to quality of sound and to those characteristics peculiar to a particular singer.

This individuality of sound on the part of singers is largely responsible for the fact that most amateur critics (and even some professionals) are inclined to overlook or to disregard the necessity for a vocal technique adequate for artistic singing performance, and to base their critical opinions mostly on the nature of the voice in question, rather than on the depth of musical expression achieved by that voice, and the intelligence and skill with which that voice meets the needs of the music performed.

Because of the above-mentioned prevalence of singers, of all kinds, there is also a corresponding prevalence of critics of singing, also of all kinds. Among the amateur critics of the vocal art, whose number is un-



fortunately quite large, one finds frequently an admiration for some particular facet of singing ability and an inordinate amount of stress laid on that particular aspect. Thus, among some critics there is a strong admiration for loud singing, although experts usually consider this as not desirable unless the music being performed requires it, and then only if it is done with good taste and as a means of contrast, climax, or emphasis within the musical expression of the composition.

Other listeners might have a predilection toward high notes, long held notes, for fast and florid singing, etc. Frequently this occurs because the amateur critic is himself unable to perform the desired feat; therefore he assumes that the ability to do so marks the performing artist as accomplished indeed. Trained critics evaluate these various matters according to the efficiency and control with which they are executed, and the degree to which they serve the musical needs of the composition being performed, not as isolated phenomena or circus tricks.

The starting-point of a serious critical evaluation of vocal performance should be the consideration of

the voice as an instrument, and the ability of the singer to achieve the desired artistic ends with that instrument. The singer's control over his voice, through the application of all his knowledge of vocal technique, should also be considered, as should his artistic personality and the personality of the performance, as such.

It is obvious that a beautiful voice is in itself only a prerequisite, and cannot be regarded as sufficient for a beautiful vocal performance. In any case, the question of beauty of voice is a matter of taste, to be decided by the individual listener for himself, or by a greater number of people for the majority. We know that beauty cannot be analyzed objectively, and that even majority decisions in this regard can sometimes be rather strange.

A Gift Without Merit

The voice is only the instrument with which the performance will be executed. It is given by nature and therefore no merit of the possessor. The more beautiful a voice, the richer and more expressive the sound, the more one expects from the performer and his performance. But it is the use of the voice in an efficient, trained, and cultivated manner, and the performance, the interpretation, the rendering of the music and the words, which will define the size and quality of the achievement.

Although much of an opinion about the beauty of a voice is a matter of taste, there are some general criteria by which the matter can be discussed and judged. In this regard can be mentioned the beauty of sound and the expressiveness of the voice, which includes the volume, richness of tone, intensity, peculiar character, color, range, flexibility, mellowness, warmth, capacity for differentiation of expression, etc.

Depending on which of these qualities one regards as valuable or necessary, one evaluates a voice according to them. Yet the vocal performance itself should not be evaluated according to the quality of the instrument any more than a violinist is judged by the quality of the violin he performs on. In mature critical evaluation of vocal performance, there are two main spheres or areas: the technical (in-

cluding the singer's technical equipment and efficiency in the use of it), and the interpretive (including the singer's presentation of the musical ideas).

Just critical evaluation of the vocal technique employed in a performance presents big problems. Many critics base their critical opinions on such superficial matters as mere love for singing, some experience in listening to singers, or perhaps even their own untrained singing. The confusion which exists in seeing technical facts clearly is hardly clarified by the generally known disagreement on some basic issues of voice technique among some voice teachers and other voice experts. An important reason for this prevalence of confusion among the experts is that most of the singing instrument is hidden, and the functioning of it and the physiological procedure involved are recognizable to really well-trained experts only, while some functions remain unknown even to these. One must not forget that in instrumental playing, where confusion does not exist to any comparable extent, most of the technical aspects of the performance are not only audible but also visible to a much greater extent than is the case with vocal performance.

There are various schools of singing which differ in some respects according to their teachings and traditions, and are in many respects influenced by the language of the country in which they were developed. We will try to mention some of the generally acceptable ideas of singing technique, although there

might be prominent singers, voice teachers, or other experts who occasionally disagree with some of them. Singers and singing-teachers who are prepared to exercise tolerance for different ideas than their own are few.

One generally acceptable technical requirement is that the singer be able to use his voice so that it sounds smooth and even, revealing as little as possible any change in registers. In other words, the notes throughout his range should sound as much alike as possible in everything but the pitch. This is one of the main goals in voice training and one of the main problems in singing. Although this requirement is normally and generally accepted in artistic singing, there are various approaches and solutions to the problem, as well as different terminologies used in regard to it.

Placement Achieves Uniformity

The main singing traditions insist up to the present time upon achieving this mainly by voice placement. This involves the production of the sound so that it seems to be focused at a certain spot and to appear concentrated at that place. The breath, as carrier of the sound, is directed toward a chosen spot (hard palate, soft palate, upper front teeth, nose, etc.). The more freely the breath streams through the throat, with no interference by throat muscles, etc., the freer, rounder and mellower the tone. By keeping a free, loose throat, the singer will be more easily able to place his voice in the above sense. Procedures for achieving this vary, but the desired result is a steady, uniform vocal line; and anything else, as a rule, should be evaluated negatively, unless the music being performed requires some differentiation or deviation in this respect.

There are different ideas as to the place at which the voice should be aimed, but all schools of singing use this idea, with the goal of smoothing the various registers of the voice and making it sound as even as possible. This also adds to the quality and beauty of sound, in that it intensifies the usage of natural resonance of the voice, increases flexibility of the voice, etc.

(Continued on page 133)



How to Judge a Band

EDWIN W. JONES

YOU will probably get a letter like this some day:
Dear Mr. Doe, You have been appointed as a judge of bands at the district contest at (place and date). Customary fees and expense money at the usual rate will be allowed. Please let us know soon whether you accept this assignment.

Cordially yours,
(Name) Festival Manager

Your morale will lift. You will feel elated. (It's hard to picture a bandmaster, providing he's in good health, who will turn down an invitation to be a band judge).

An excellent job? Yes, you'll be anxious to turn in an excellent judging performance. You will want to "rate Division I," as a judge—just as you like your bands to rate No. I. And perhaps you will succeed. But sooner or later you'll find at least one of your decisions not 100 per cent satisfactory to some director, his members and his Band Mothers' Club. How to judge a band? "I like for a judge to give maximum credit to a maximum of careful effort," one high school director stated. "I mean," he went on, "a judge should be able to tell, via his hearing mostly, how much painstaking and intelligent work has been done. For nearly always a great amount of careful and thoughtful work will result in a good, perhaps excellent band performance."

Let's consider some essentials.

1. *Tone Weighs Heavily.* Tone is certainly a major fundamental to be observed. Those who judge should remember that few high school musicians play with a "professional" tone. Many just don't know how; they don't have the correct concept, and a few do not possess the *interest* that is a requisite for a pure tone characteristic of that instrument. But

we should keep in mind that some groups will have a better tone than others, and consider this in the final rating.

2. *Does the Band Play in Tune?* Yes, some bands show much more ability to play in tune than the average band. When a band "sounds good" we should realize the No. 1 reason is that it is playing in tune (remembering of course, that practically no band plays perfectly in tune all of the time). It will help us to judge band intonation better if we occasionally close our eyes, or look away from the band. Then we will be more apt to really hear

the music.

One should seriously consider a high rating for any band if it plays with excellent intonation. Why? Such a band is the result of almost endless work. It has a talented and sincere director. It is also composed of players who are co-operating to a fine degree—players who like music to the extent that they will patiently eliminate the "blue" notes.

3. *Listen for Interpretation.* Interpretation is rather individual. But we can say a band should play with authority and conviction. There should be evident a high regard for

(Continued on page 104)



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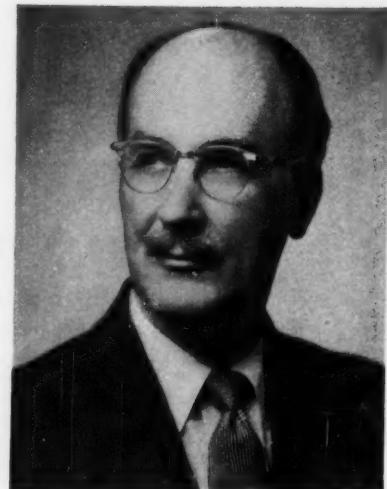
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Suggestions to Choral Directors

ELBERT L. BELLOWS



THIS article is written primarily for the benefit of young and inexperienced choral directors. Group or choral singing is a splendid medium for fellowship and one of the most desirable forms of entertainment. It develops musicianship through participation and serves to stimulate and inspire. Yet it is the belief of many that more young voices are injured through high school and college singing than through any other source. They are often asked to sing music that only the trained adult voice should sing. Much of the time the sopranos and tenors are straining and forcing to reach the top tones—tones they should not attempt to sing until the voice is more mature.

Many choral directors constantly strive for brilliant effects through bigness of tone, regardless of the cost in voices. If, at the conclusion of an hour's rehearsal, a young voice feels tired and strained, a vocal sin has been committed. If continued, the voice will pay the penalty. Under no condition has the director the right to ask more of a young voice than can be given with ease and freedom. No group, and no individual within the group, should be permitted to

sing in the extremes. This is especially true of the amateur and leads to nothing but a poor imitation of the desired effect.

The prime requisites for good choral singing are good intonation, freedom of emission, correct pronunciation of vowels, enunciation of consonants, clear, beautiful and distinguished diction. The director should not insist on the same quality of tone from all voices. This is an impossibility, since no two voices are alike. He can and should, however, demand purification of vowels from the entire group.

Phonetic Study Important

If all choral directors possessed a phonetic background there would be far less disagreement as to what constitutes a pure vowel. Phonetics are the scientific and thoroughly practical method for the study of one's mother tongue. Through such study we learn that the vowels are the most unobstructed, therefore the most resonant, tone-carrying, beauty-giving sounds of a language. They are the result of voice passing through mouth molds shaped by the lips and tongue. All choral directors should know the tongue and complementary lip position of each vowel, should be able to take and hold each position at will and to recognize and describe any vowel in terms of the tongue position used in shaping it. Such study greatly increases the ability to hear and produce fine variations of

sound.

Vowels may be grouped according to type. Six are long, comparable to a sustained tone in music; eight are short, comparable to a short musical note; nine are diphthongs, two vowels on a one-syllable beat, the second vowel becoming a glide comparable to a grace note in music. When sustaining a diphthong, the first vowel is held for the duration of the tone—the last vowel is not heard until the final release. Practically every one of these will be used in a rehearsal period; therefore, it is essential for the director to know them and to realize that it is the office of the vowel to color the tone, not the tone to color the vowel. The suggestion is made that the director devote 15 minutes of each rehearsal period to group study of phonetics. If this is faithfully adhered to, the singing of all groups, amateur or professional, will be enhanced an hundred-fold.

A splendid definition of singing is as follows: "Singing is the interpretation of text by means of musical tones produced by the human voice." Anything less than this ceases to be singing.

It is common knowledge that a great many teachers of singing hesitate to permit their pupils to participate in choral singing because experience has proved that harm is done to the voice because of the unusually high *tessitura* dominating the arrangements of many choral

(Continued on page 103)

Tenor Elbert Bellows is presently a voice instructor at the University of Utah in Salt Lake City, having taught formerly at the Central Washington College. He has concertized extensively in Europe and America, and for 25 years taught privately in Seattle, Washington. He is also an outstanding choral director.

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FRANCIS H. ROBERTSON

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Angel with Lute
—Carpaccio (1470-1522) Italian

Dwelling upon the similarities, we might mention the scientific aspect of vibration, accurately recorded in laboratories for color and musical sound. Both color and tone are the result of vibrations. We know, for instance, that the note of Middle C is produced at the rate of 256 vibrations per second, whereas the color green (which is the middle of the color spectrum) is produced at the rate of about 41 trillion vibrations per second.

Immediately understood by the layman is the common aesthetic quality of the arts in general. A masterpiece of painting stirs men's souls, as does a great piece of music. Whether a man becomes a "Sunday painter" or only an interested observer of art, whether he sings in his church choir or quietly listens to his hi-fi in his living-room, these experiences have a direct bearing on his interests, attitudes and goals in life.

Many great painters, especially the Old Masters, have drawn upon musical themes as material for illustration or symbolic designs found in mural paintings, sculpture, decoration on ceramics, coins, medals, etc.

Francis H. Robertson is President of Artext Prints, Inc., Publishers and Importers of Fine Art Reproductions, Westport, Connecticut. His organization has distributed thousands of famous pictures in color and various sizes through Art Museums all over America, including a special series of musical subjects, now also handled by many retail music stores. Several of the Artext Prints have appeared recently in the columns and on the cover of "Music Journal" with great success.



The Fifer

—Manet (1832-1883) French

Typical associations of music and painting may be found in historic examples as shown by the illustrations accompanying this article.

One of the best known of all musical pictures is "The Jester", by the Dutch Frans Hals, often called "The Lute-Player", full of life and color, suggesting actual sound. A contrast is offered by the modern Manet's "The Fifer", a perky little boy in red trousers and a fancy cap, familiar to all who have visited the Louvre in Paris.

The Italian Carpaccio painted a famous "Angel with Lute", sitting cross-legged in front of a window, like Peter Pan, and there is a female

(Continued on page 91)



The Jester

—Frans Hals (1580-1666) Dutch

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VIVA FAYE RICHARDSON

HERE they are—many comments on music, as they appear in letters of gold on my scroll of memory. Shall we unroll it together?

Plato: "Music is a moral law. It gives soul to the universe, wings to the mind and flight to the imagination, charm to sadness, gaiety to life and everything else. It is the essence of order and leads to all that is good, just and beautiful."

Symonds: "Music comes speaking the highest wisdom in a language our reason does not understand because it is older and deeper and closer than reason."

Herbert Spencer: "Music is the highest of the fine arts and the one which, more than any other, ministers to human welfare."

Darwin: "The loss of these tastes (music and poetry) is a loss of happiness, and may possibly be injurious to the intellect, and more probably to the moral character by enfeebling the emotional part of our nature."

Nietzsche: "Without music, life would be a mistake."

Bach: "I was industrious; whoever is equally sedulous will be equally successful."

Haydn: "I know that God has bestowed a talent upon me and I thank Him for it. I have done my duty and been of use to my generation by my work; let others do the same."

Mozart: "Work has been my chief pleasure."

Beethoven: "The barriers are not erected which can say to aspiring talents and industry: 'Thus far and no farther.'"

Schumann: "Success comes in tiny steps." . . .

Tschaikowsky: "The triumphant power of music lies in the fact that it

reveals to us beauties we find in no other sphere; and the apprehension of them is not transitory, but a perpetual reconciliation to life."

Saint-Saëns: "There is in music something that traverses the ear as a door, the reason as a vestibule, and which goes still further."

Debussy: "Music is for that which cannot be expressed by words."

Leschetizky: "Think ten times; play once!"

Ernest Hutcheson: "Music is nothing, no matter how strong your feeling, until communicated to someone else."

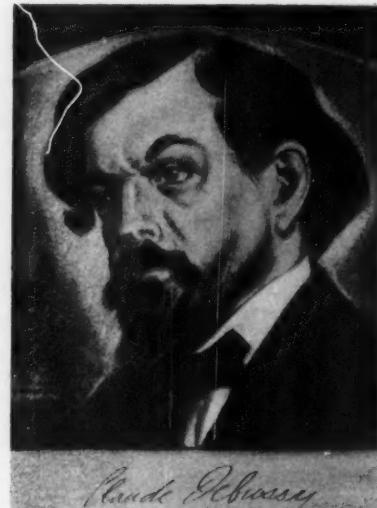
De Pachmann: "Didn't I play that beautifully? You too should listen to every note and always be able to say: 'Didn't I play that beautifully?'"

Artur Schnabel (from the biography by Cesar Saerchinger): "Music is a perpetual and inexhaustible mandate to our spirits. The efforts to fulfill this mandate belong to the most exacting, most satisfying and therefore to the supreme function of man."

Dame Myra Hess (from the Fiftieth Anniversary edition of the *Christian Science Monitor*): "It takes the better part of a lifetime to make our percussive instrument sing. If music does not sing, it becomes a mechanical process of superficial sounds . . . Velocity and brilliance can be exciting, but merely to the physical senses; it is only through the inner ear that real music can be heard and performed." . . .

Van Cliburn (to the conductor of the Buffalo Philharmonic before a performance): "Maestro, let us pray. God give us the grace and the power to make good music together."

Koussevitzky: "Music is to help the



—Sketch by Richard Loederer

souls of men. It is the pure language, regenerating like the mountain air. As one chosen by destiny and richly endowed by nature, the artist must have a sense of obligation toward those who are denied these riches. It is for him to repay nature and to offer his gifts to humanity, in all humility of heart, as an act of gratitude for the grace bestowed upon him."

Toscanini: "Music must have the same logic as speech—it rises and falls like the human voice—and the tempo of the words is never exactly the same."

Charles Munch (from *I Am a Conductor*): "In the end it is the public who writes our history, who names the masterpieces and the great interpreters, and it is hard to please. There is only one valid, certain, effective way to keep its favor: to practice one's art with frankness and joy and to love music more than anything else in the world."

Sir Thomas Beecham: "Great music is that which penetrates the ear with facility and leaves the memory

(Continued on page 106)

How Mrs. B. H. Kenna doubled student achievement through electronic equipment for class piano

In Mrs. Kenna's own words:

"For many years I have believed in, experimented with, and taught both private and class piano. I have kept a record of my findings in my experiments, such as interest, length of study, the so-called mortality rate of music students, the attainment of a year's work in comparison with the private student studying the same length of time, etc. Of course, I would not minimize the importance of private study. After one or two years of class piano, I find one class and one private lesson weekly is the best combination I can offer—much better than two private lessons weekly."

"My first piano classes many years ago were taught in a consolidated school in southern Mississippi. My equipment consisted of one home-made table with a rack down the middle of the table for music, wide enough on either side for cardboard keyboards, and benches on either side for seating, a blackboard, one piano, and a staff liner."



Mrs. Kenna's class piano studio facilities include one conventional and six Wurlitzer Electronic Pianos with earphones.

"After many years of teaching with inadequate equipment, I decided to build a studio onto my home. My aim was to serve many people more effectively and efficiently, but in so doing not to make the price prohibitive to the many pupils needing and wanting to study. My first equipment in my new studio consisted of two pianos, card tables with music racks, raised-key plastic keyboards, and chairs to replace the old benches. This was quite an improvement. I soon learned that this was not enough. . . .

"In the summer of 1956, I attended the Chicagoland Music Festival. One event on this program featured one hundred Wurlitzer electronic pianos played in ensemble. At that very moment, a piano for every pupil in class became the goal for my next project. . . .

"I have been using the electronic pianos about fifteen months. My classroom studio is now equipped with one conventional piano, six Wurlitzer electronic pianos, one projector for teaching sight reading for many levels . . . chalkboard, and staff liner. . . .



Piano quartets, trios, duets and concertos are in the repertoire of Mrs. Kenna's students shown here in recital.

" . . . the many advantages of the electronic pianos (are):

1. They are economical to use and are more satisfactory in every way for class work than conventional pianos.
2. They are always in tune. The electric bill will not compare with tuning.
3. In a small classroom, they are much neater looking than tables and chairs.
4. The pianos are easily moved from place to place.
5. With a piano for every pupil in the class (usually six), no time is lost to and from the table to the one piano (formerly used).
6. With the aid of the earphones, you may have pupils working alone or in ensemble.
7. The tone quality is excellent.
8. The action is good. Pupils must lift the finger to play. This also encourages curved fingers for better precision.
9. Classics—Bach, Scarlatti, the original classic duets and the Scarlatti Sonatas are beautiful on these pianos.
10. The electronic pianos are invaluable for theory classes, theory and keyboard harmony. All pupils, whether class or private, study theory or harmony.
11. Last, but not least, the attainment of the entire class was almost doubled last year over previous years for class piano."

Like Mrs. B. H. Kenna of Jackson, Mississippi, many teachers of class piano have come upon similar frustrations in attempting to improvise keyboard instruction using practice keyboards. The Wurlitzer Electronic Piano, designed specifically for use in class piano instruction, actually came into being to solve these frustrations.



Mrs. B. H. Kenna

To learn for yourself how the Wurlitzer Electronic Piano makes it possible for you to broaden your teaching activities, consult your nearby Wurlitzer Piano Dealer or mail the coupon below.

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THE PERPETUAL MUSIC CRITIC

The recital had concluded. I was leaving, still bemused,
Still affected by the feeling the Scarlatti had infused,
When a friend of mine hello'd me as I shuffled up the aisle,
And he babbled to me thusly as we chatted for a while:

"Have you ever heard Franschotti play Scarlatti?
Oh, you haven't? It's a pity he's retired.
Now, this chap we heard tonight,
Well, of course, he did all right,
But Franschotti, with Scarlatti, was inspired.
His tone was simply velvety
And yet was never small;
This fellow's pianissimi
Were flaccid, you recall.
If you haven't heard Franschotti play Scarlatti,
Why, you haven't heard Scarlatti played at all."

I should say it was a month or so when next I saw his frame—
In the lobby of Carnegie Hall when intermission came.
I remarked I thought the Schumann had been played extremely well,
When he aimed his index finger, with a smirk, at my lapel.

"Did you ever hear Hans Frumann tackle Schumann?
So I thought. I heard him just before he died.
He could make your pulses race
With his coloring and grace.
Hearing Frumann playing Schumann—why, one cried.
This woman has her points no doubt;
She seems to pack the hall.
But Frumann wrung your innards out,
You quivered in his thrall.
If you never heard Hans Frumann playing Schumann,
Ah, my boy, you've heard no Schumann played at all."

—Arthur Kramer

ALL JOIN HANDS AND SING

(Continued from page 32)

sparkling humor in nonsense lyrics. Little Suzy, who wants shoes for the geese, the Sow who caught the Measles, and the enterprising Cow who made the first leap over a space target are but a few examples of this charming resource. Even songs to children capture their magic; similar knee-jogging ditties come from places as far and wide as England, Uruguay and Africa. Their chief difference lies in linguistics; the rhythm and delight are the same. Likewise, lullabies have a universal quality the world over. Whether the baby is termed "my sun" in Uruguay, or nicknamed Cotton-Eye Joe in Tennessee, the mood is always warm and affectionate.

In fact, expressive childhood routines from every nation bear so great a resemblance, they would seem to provide an ideal means of establishing workable rapport in these troubled times. Any child who plays the games of a distant land and finds them remarkably like his own will develop a feeling of kinship with the children of this country. Its inhabitants will become fellow humans, rather than statistical items in a Social Studies text, and future diplomatic conferences may run more smoothly as a result. What better reason, then, to join hands in play, and let generations of yesterday's children outline the future of today's young citizens? ▷▷▷

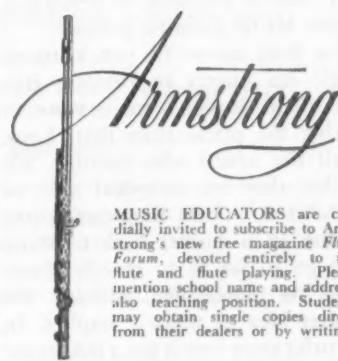


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to consider when choosing
a flute . . .**

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Adult Piano Beginners

ROBERT PACE

"**I**S it possible for me as an adult with no musical background to learn to play the piano?" It is amazing how often this question is asked by mature, thoughtful men and women who missed their chance at piano along the way, but who would give their eye-teeth to play a few songs for their own pleasure. Speaking candidly, isn't it just a lot of wishful thinking to believe that adult beginners can become proficient enough to obtain any real enjoyment from the piano? After all, think of the millions of children who have given piano lessons a whirl and still have little to show for it. If those didn't make it who started at a tender age, when their fingers were nimble and quick, what chance has the "old" codger of 30, 40, or 50? How about the salesman who was the college all-star fullback with "hams" for hands? Or the junior executive who is a whirlwind at mental arithmetic but cannot tell his second from his fourth finger to save his next pay-check? Or the housewife who has "dishpan" hands? What are their chances for learning enough to get around at the keyboard? As a matter of fact, as long as they have enough dexterity to tie their shoe-laces there is a chance to develop a modest bit of pianistic prowess.

But hold on—so he *can* learn to wiggle his fingers in rhythm. But what then? Surely there is more to playing the piano than that. Look at all the adults who ruefully tell us that they are tone-deaf and, as "Exhibit A," claim they can't carry a tune in a bushel basket. Many even go so far as to classify themselves as monotones, without the vaguest idea of what it implies. In the strict sense one is not a monotone if there is any inflection in his voice.

Many people do not sing on pitch, but this does not preclude their developing real skill at the keyboard. Singing off pitch is far from being tone-deaf, and, as a matter of fact, playing the piano is a well-known way to improve one's listening ability.

But don't we have to consider *musical talent* too? Only to the extent that there are probably far more people who are musical than unmusical. Just how musical? That isn't of critical importance here. Our concern, rather, is to provide the means for developing whatever amount of talent each individual might have.

Skill Must Be Learned

Grown-ups should realize, of course, that in piano-playing, as in any skill, there are no slick ways of getting something for nothing. They must have no delusions that after "six easy lessons" they might whip through the Grieg Piano Concerto. Does this mean then that the novice is faced with long hours of tedious exercises, scales and other "interest-killers?" Fortunately not. He no longer slaves over exercises and scales in his introduction to the piano. Rather, entertaining songs and real

music are his fare. From the beginning he is made to feel at home on any part of the piano keyboard and even without the aid of a single push-button he can learn two simple rules which will allow him to harmonize literally hundreds of pieces. Is there any great advantage in the adult's making music at the piano in contrast to other instruments? Very definitely. The piano is commonly accepted as the basic instrument since it is capable of producing so easily the three basic elements of music, melody, harmony and rhythm. Piano may be combined with any other instrument or group of instruments. Even when used alone, it is still a complete musical entity. Of course, *some* of the piano's attributes can be applied to the currently popular home organs. And while these can be a great deal of fun, the operating techniques of such instruments may vary from one make to another, while the piano remains the same regardless of trademark. It's so simple to learn about music first at the piano and then branch into as many other areas as you like.

If the piano is such an ideal instrument for adults seeking musical pleasure, why aren't there more adults taking piano lessons? Actually there is no accurate information on how many adults are currently studying piano either with a teacher or on their own. Judging from the constant stream of letters from adults seeking information about piano instruction for themselves, there is an eager public awaiting the piano teacher. There are also many, many "do-it-yourselfers" who feel they prefer to buy a book and go it alone. And an amazing number achieve some degree of success. But there

(Continued on page 118)



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Barlow Sad Little Spinner		Elem. 2	.60
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Children Discover Sounds

EVE LASSEN

RESPONSE to music begins in the cradle. An infant is making his first music when he searches for new sounds in his throat and combines them with the ever-present toy rattle. The soothing effect of a lullaby on a baby is known in practically every culture. His rhythmic response to music is uncanny. A mother of one of my students told me that when her child was nine months old she kept perfect rhythm to a Bach Prelude by bouncing her whole body in time to the music.

At the crawling stage our music-maker finds a new world of sound. In the kitchen are many utensils he can combine to make sounds he has never heard before. This may be hard on the ears of the harassed parent, but try to remember the baby is making exciting new discoveries in sound.

The mother of one of my 2½-year-old students called me one day to tell me how afraid he was when he heard certain sounds. When the hi-fi was playing loudly, he cried. The elevator in their building made squeaking noises which frightened him. Sometimes a noise from the kitchen faucet would make him run and hide. The sound of the vacuum cleaner terrified him. She wondered whether I might be able to help him.

The next time he came to me I told him I would allow him to turn

on my hi-fi set. This pleased him and made him feel quite grown-up. I showed him the button that controlled the volume. I whispered that when it was all the way over to the left it would be very, very quiet; gradually, by turning, it would get "louder and louder and louder," my own voice getting louder as I described it. He started turning the button and soon made it as loud as possible. This startled him and he turned it back quickly, but then soon made it loud again. As long as he could control the volume he felt safe. He laughed with glee at this power;—and one fear was removed.

Explain and Imitate

I asked him about the noise he heard in the elevator. His eyes opened with fear. I explained it was probably being made by two wires rubbing together and gave him a pair of cymbals to see what happens



—Photo by Irvin Simon

when two objects clash. Then I asked him to imitate the noise with his voice. He liked that. We played "elevator" by jumping up and down, making the dreaded noise with our voices and the cymbals. By playing with the sounds, we brought his fears out into the open and to an end.

It was the same with the faucet and the vacuum cleaner. Instead of being afraid of noise, the child de-

(Continued on page 112)



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—Courtesy, American Music Conference

Eve Lassen has taught pre-instrument classes for the Bronx Neighborhood School in New York City, where she was also the director for three years, and worked with three-year-olds at the Great Neck Community School. She has just moved to St. Croix in the Virgin Islands, where she will continue this work in addition to teaching voice to adults.

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The Guitar Goes to College

OWEN CLARK



"MERRILY, merrily, merrily,
merrily; Life is but a dream! . . ." and a spontaneous burst of irrepressible laughter springs from twenty-three guitar-hugging, otherwise dignified, adult throats. Tickled slightly silly at realizing one of their secret lifelong desires, twenty-three people are actually playing the guitar for the first time, after only ten minutes of instruction in the University of Utah Extension Division's Class: Adult Ed. 5: Beginning Guitar.

It all started more than eight years ago, when the Extension Division's Dean, Harold W. Bentley, himself an amateur guitarist, envisioned a college-level guitar class. Since Dean Bentley's dreams never remain long dormant, a guitar-playing instructor in the music department, William L. Fowler, then beginning his doctorate studies in music composition, unexpectedly found himself being approached to teach an evening guitar class.

Justifiably surprised, but nonetheless elated by the prospect of college-level guitar-teaching (he is a guitarist of more than twenty years' standing, and still leads his own local week-end dance combo), Mr. Fowler consented, and guitar classes were begun.

Owen Clark is a graduate of Brigham Young University, since 1952 instructor of guitar and folk music at the University of Utah, also privately teaching fretted instruments, piano, voice, band instruments, conducting, music theory and arranging. His personal experiences should be helpful to all those interested in the guitar.

The first classes were small, having from six to twelve beginning students. Advanced work was offered to those interested, either in private study, or in class-work where numbers warranted. Students were given rote chordal accompaniments to the voice, in both Folk Music and Jazz fields, with some study of musical notation and some ensemble guitar playing.

Kindred Souls Meet

The following spring, finding the guitar enrollment increasing and his heavier music department duties slowing down his graduate studies, Mr. Fowler was casting about for a means of lightening his load. Having heard of his guitar prowess and of his serious musical aspirations, and having myself long aspired to become one of the few jazz guitarists to hold a musical doctorate, I was drawn to seek Mr. Fowler as a kindred soul, and without realizing the possible outcome, approached him for an opinion on my then current project, a musical slide rule (for teaching scales, key signatures, chords, chord relationships — which slide rule is still having growing pains!). We talked, he saw, we both conquered, and, that summer, arrangements were made with Dean Bentley for me to take over the beginning guitar classes, with Mr. Fowler retaining advanced work.

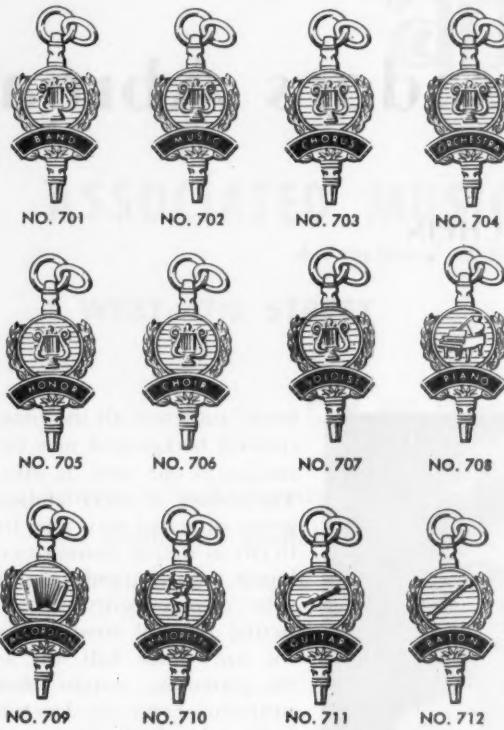
Classes were non-credit, completely informal, and frankly experimental, and we soon discovered that our main problems were inadequate

teaching methods and materials for college level, and inadequate provision for individual interests and achievement levels, since classes contained both serious students of music and "listener" musicians.

In spare time, I worked at developing classroom visual aids, and collecting and arranging public-domain songs at the adult interest level. The end result was a basic, ten-week, college-level guitar course, from rote to note. The course attempts to answer questions on guitar types, tuning procedures, chord structure, chord relationships; it gives basic rote chordal accompaniments to the voice, in rhythms of three and four, and shows the fundamentals of note-reading; it includes an extensive song repertoire in all categories, begins the use of movable chord positions, and shows diatonic scales in two positions.

In the intervening years, our beginning classes have grown to an average of twenty students, we have held seven annual spring guitar recitals, we have sponsored concerts by Andres Segovia, Richard Dyer-Bennett, Pete Seeger, Rey de la Torre and others; we have welcomed Doctor Fowler back from a summer's classic guitar study with Andres Segovia and Alirio Diaz in Italy; we have added four more instructors to our guitar faculty, and the Music Department has for the first time given us the green light to offer college credit toward the B.A. and B.S. degrees, for private guitar study.

Dr. Fowler is teaching private
(Continued on page 95)



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Musical Ambassadors Abroad

ANN SCHEIN

ONE of the most difficult obstacles an American artist in foreign countries must continually face is the fact that he or she is not merely a violinist, a pianist, or an opera singer, but has an obligation to be an emissary of good will from the United States. At least this is my feeling. To be on one's good behavior all the time, to be tolerant, gregarious without being offensive, sincerely interested in attitudes of other people, careful in choice of conversational subjects (and even words, for fear of being misquoted) to observe all of these amenities and more is not an easy task. It does, however, have its compensations. People everywhere can be quite wonderful if you will just make the effort to understand them and meet them half-way.

An artist is always on display, but, in addition, an American artist is always looked upon as an American *and* an artist, a person who comes from a country which, in the eyes of many Europeans particularly, is nearly devoid of cultural and intellectual aspirations.

Though few Europeans might agree entirely, I have found that the quality of music instruction and accompanying facilities is generally on a higher level in the United States than in Europe. I have talked to many American students studying in Europe and this is the opinion

At nineteen, Ann Schein is perhaps best known for her Kapp recordings entitled "Etudes," "Scherzos" and "Piano Invitation to the Dance." She recently recorded Rachmaninoff's "Concerto No. 3" with Sir Eugene Goossens and the Vienna State Opera Orchestra. Critics have praised her appearances throughout Europe, Iceland and Mexico.



that they adhere to. However, they hasten to add, as do I, that the pervading cultural atmosphere in Europe is an intangible positive factor that cannot be minimized and therefore outweighs some of the more current educational deficiencies.

A Perfect Example

A perfect example of an artist as ambassador comes to mind in the case of Van Cliburn. As an artist and representative of his country, he took the Russians by storm. His personality and demeanor were as disarming and ingratiating to his audiences and the press as was his award-winning playing. The State Department would be hard pressed to find such a competent good-will ambassador.

Of course, once an American artist accepts his dual responsibility in the proper spirit, his foreign travel will become the greatest, most broadening experience imaginable. (I know it has for me. To play before dif-

ferent audiences all the time, whose cultural background may be so dissimilar to our own, is invaluable.) The values of every audience and group of critics may vary from city to city as well as country to country, but as an artist, you must maintain your own integrity at all times. Actual physical conditions such as the size of the hall, the acoustics, the piano, etc., require obvious adjustments. Every city does not always have on hand a Steinway or Baldwin grand in optimum condition. An artist must be prepared for any exigency and must try to accept the conditions as gracefully as possible. The experience can be amusing or devastating, depending on your point of view.

One of my most amusing experiences took place in Mexico where I was to perform the Tschaikowsky Piano Concerto in B-flat minor. I should preface this story by telling you that in Mexico there is a very easy-going informality about matters in general, young pianists notwithstanding. As I sat down on this sumptuous pillow atop the piano bench to begin the Concerto, I was horrified to find that the bench was listing badly to one side. I realized that one leg was shorter than the others, and I hoped that my performance would not be as wobbly as the bench. For the remainder of the concert, I played to the utmost of my ability, and at the same time I felt like a seal in a circus juggling act, as I constantly tried to balance the bench. This is typical of the little things that can go wrong. I can assure you that playing the Concerto was a formidable task in itself, but I have to laugh at what in re-

(Continued on page 189)



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PRAISE AND PIANO

Irene Brown McMahill

SOMETIMES I wish I could collect a penny from every mother who asks me, "How do you get your children to practice their music lessons?" If those pennies were in my piggy-bank now, I'd buy that beautiful spinet piano I fell in love with last spring.

This "how-do-you-get-them-to-practice" question is asked in my home every time visitors see my children racing each other to the piano. It has been on tongue-tips constantly as the three little ones push each other off the piano bench with resounding thumps and fight over possession of the First Grade Book. It has practically exploded from lips as they finally stop arguing over who shall play first, and settle down to playing at the same time, an octave apart.

Want to know the secret? It's praise!—Praise for the first time their wobbly little fingers hit middle C;—praise and more praise for every song played even half-way right;—praise, praise, praise for the little maestros in front of relatives, guests or anyone within hearing distance who will stand still and listen to their accomplishments.

It all started when I trapped a piano teacher for myself and began daily practice. Just when I had conquered *Birthday Party*, I discovered those extra notes were being contributed by six grubby paws, pounding away on each side of me. So I was hounded into teaching them *Birthday Party*, then *Sandman's*

Near, and when I got to *Base-ball Days*, my children were far ahead of me. They were so advanced that they were teaching all their neighborhood pals to play *Birthday Party*.

I tried to keep up with them by pouncing on the piano every time they took a refrigerator break or answered the door. This sort of skirmish usually ended with tears all around, leaving me out in the cold again.

My best practice times became the hours before 6:00 A.M. or after 9:00 P.M. That was the best timing for *me*, but of course the neighbors had little if any appreciation for scales played after dark.

Soon it was difficult to get near the piano at any time, for it was always mobbed by moppets. Children from blocks away, music-starved tots from barren homes, arrived daily for lessons. Even those with the advantage of a musical home seemed to prefer the tutelage of my youngsters, who had also discovered the magic of praise. On top of all this activity, the piano bug bit my husband, and we started teaching him *Birthday Party*, much to his delight,—and ours.

Now it's a joy to see our children nearing the end of the first grade book, eagerly vying to be the first into the second grade. They play intricate melodies with an ease I envy. An *Air* from Mozart tinkles from their nimble fingers as effortlessly as *Birthday Party* did in the beginning. We are doing so well that even my music teacher, who took me on so warily, now sings our praises, and tells her pupils, "Families learning to play together stay together."

Needless to say, the piano has changed our whole way of life. Where the television set used to be the center of attraction, it is now set aside for simultaneous practice or singing sessions around the piano.

And remember how I get them to practice? I sing praises instead of lyrics. "You played that beautifully, dear", or "I especially liked the way you did the last measure of that song." Words like "beautiful, lovely, pretty, charming, sweet and melodious" are the most encouraging music in the world to young ears. And you know, it's the ears that lead the heart into the wonderful world of music. ►►►

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Clothes Make a Band Musician

ADOLPH OSTWALD

THE rapid growth of band music in our public schools during the past thirty years is due in part to the striking effect of a marching band's uniform. What child does not enjoy the attention derived through such identity? And how the public enjoys a well dressed band parading on the football field or marching down Main Street, adding color and zip to every parade!

During my thirty years in the business of designing and manufacturing uniforms, it has been fascinating to watch this growth and observe the public's reaction. Previous to that time a colorfully uniformed band was restricted to the service, such as the Marine Band, which wore a costume like the old Austrian uniform worn by the Hussars, that featured a bright red coat trimmed in gold braid. The local bands had no money for such extravagance. They were made up of citizens who enjoyed playing for fun. Instead of marching in parades, they usually appeared during the summer, playing in pavilions, wearing dark trousers and white shirts.

It was John Philip Sousa who first appreciated the value of appearance and showmanship for a band. When he was the director of the Marine Band, its scarlet uniform was the most outstanding of the day. His own band, which he organized later, was equally well known for its flashy appearance.

Uniform means uniformity,—uniformity without regimentation. It

was in 1936, I believe, when the noted band leaders, Harding, Simon McAllister and Goldman, met in Urbana, Illinois to map out the future of what is today the band program in our public schools, stressing then the psychological effect of the uniform. Schools on the West Coast had already established a band program, incorporating the idea of showmanship, possibly from the influence of Hollywood. The movement was spreading East and South, though the first uniforms many of these bands adopted copied the college band attire of white duck trousers, sweaters and tams.

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The biggest problem was a financial one. The PTA often took on the responsibility, paying for the instruments and uniforms and hiring a band director on an hourly basis. Since then the public school music program has expanded rapidly and the end is not in sight. And we have learned what an essential part a uniform plays in the development of a child. Children like to do things individually, but when they don a uniform they become a part of a whole.

A uniform, regardless of what kind it is, gives a child a *sense of belonging*, and immediately makes him a part of group activity. The football uniform identifies a boy as part of a team his school admires. The band uniform gives the same sense of *personal pride and reward of achievement*. Taking part in such an activity also provides the kind of discipline that balances individual expression, for membership in a band means the students must play and march together.

Adolph Ostwald is President of the famous firm universally known as "Uniforms by Ostwald, Inc." Himself a musician of ability, Mr. Ostwald has taken an active and practical part in the development of band music in our schools and colleges.



(Russart Studio)

Though this recognition achieved by the uniform has helped develop the school band program, school orchestras have lagged far behind. One reason, of course, is the fact a boy may still feel it is "sissy" to play a string instrument. He considers himself as masculine as a football player if he blows a trumpet, but like a girl if he plays a violin! However, the movement has now started for orchestras to have uniforms too. Professional symphony orchestras are even sensing this need. Leonard Bernstein tried a uniform with the New York Philharmonic last year, which was introduced for the Thursday night "rehearsal" concerts as the means of distinguishing those programs from the regular series. However, the design of the uniform was ill-advised and did not make the right impression on the audience.

A uniform must be both comfortable and attractive. And it must look well on all of the players, regardless of their size, height or weight, or whether they are men or women. An orchestral uniform must have dignity. That is why a symphony orchestra relies on evening dress. These uniforms should not

(Continued on page 115)

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Making a Specialty of Theatrical Production

RAY SAX SCHROEDER

WHAT will you produce? A musical, drama, concert or recital? What are the odds as to your success? The odds to your success are: Organize, Devise, Deputize, Supervise. Sounds like big business procedure? It is, in a way, except that no two theatrical productions are ever the same. Each one will require different approaches, present varied problems and, sometimes, reward you with financially disastrous results.

Economics, time and space shrinkage have brought about a new "position" in the fields of the related arts. This fast-rising and newly-discovered talent is labeled many ways: Production Supervisor, Program Co-ordinator, Unit Manager, Co-ordinating Supervisor, and sometimes simply Assistant to the Producer. His job: to tie together all the threads of all the related arts represented in the production.

Whether television, motion pictures, stage, concert hall, tent or gymnasium, he must know the facilities, limits, unions, talents and budget. He answers first to the producer, next to the director, and speaks for all staff heads. Lighting, scenery, decor, costumes, properties and, above all, music and talent are within his ken. Knowing something about all the ingredients will help

him to properly present each department's offerings and to better untangle the knots. He helps meet deadlines, assures basic results. He is the clearing-house, the "channeling office."

How does one study to become a production co-ordinator? Who knows? But this is certain: he knows a lot about a lot of things—perhaps not an academic kind of knowledge, but specialized knowledge of a practical and resourceful nature. How then could he have a finger in many pies? He studies the basics, exposes himself to all theatrical activities, and strives for experience in all the related arts. Again, the stress is on the related arts. His job entails relating one art form to another, blending them, and assuring their proper representation in the general production plan. Detail is his forte, awareness of the seemingly insignificant. For example, if the scenery has not fulfilled expectancy, the production co-ordinator suggests and arranges for additional lighting effects to compensate for the fault, alerting all heads.

Averting the Deadly Pause

If a change is made in movement and staging, music may need alterations; and, if at the same time a costume change is being made, the timing of this may also have to be adjusted. The follow-through on these details assures smoothness of performance and sometimes averts a deadly pause or break in continuity. This cannot be learned from books—instinct and experience are



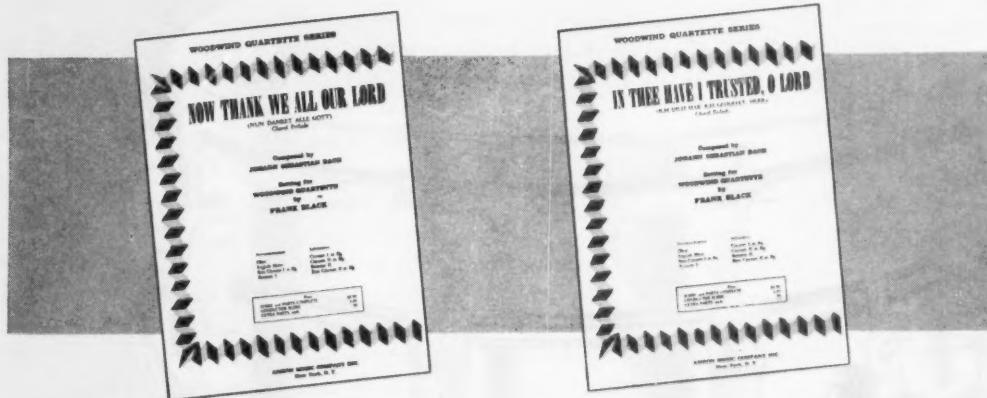
the determining factors. He looks to bolster one weakness with another's strong points, enhancing both while sacrificing neither. In this one instance, he proves his mettle and value. Multiply this a hundred times for an average production.

Any show piece worthy of performance deserves proper "framing" and attention. Even the best can be better. A good co-ordinator has an awareness of pacing, timing, phrasing, counterpoint, style and above all, good taste. He helps to co-ordinate the creative abilities of all concerned, making certain all have the same objective. The "foreign element" is what he strives to eliminate. His "watch-dogging" limits over-extension and prepares for underestimation. As the bridge between producer, director, staff-heads and performers, his job is to gather from them their needs (not wants), desires (not hopes), actuals (not obscurities), correlate and feed the fires of productivity.

There has always been a co-ordinator.
(Continued on page 142)

Ray Sax Schroeder speaks from practical experience, having been a loyal member of Fred Waring's Pennsylvanians for twenty-two years. He has functioned extensively as production co-ordinator, producer, singer, choreographer and musical arranger, and is presently touring with Waring's "Stereo Festival" as Production Director.

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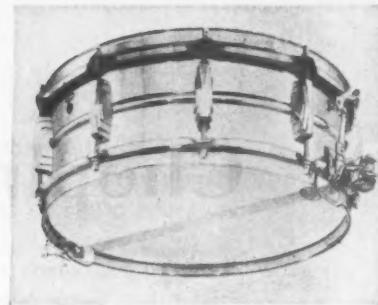
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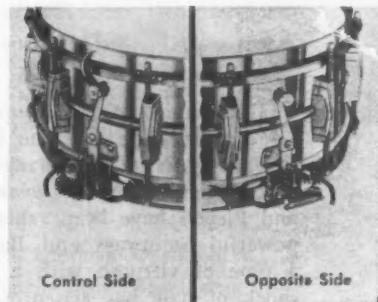
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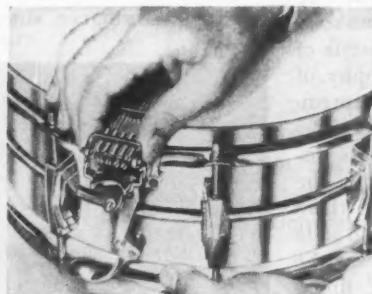
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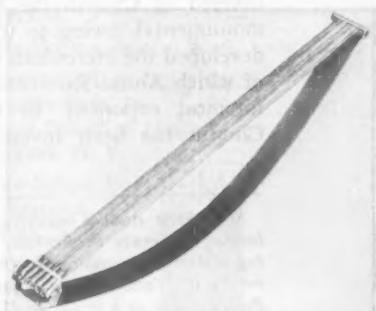
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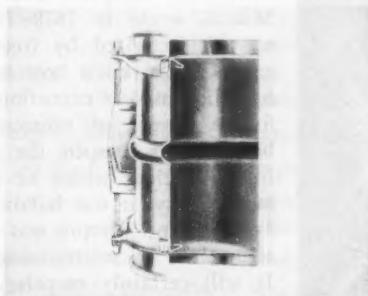


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Chopin: Tradition and Myth

JANUSZ EKIERT

"Do not interpret my music; play it."
—Maurice Ravel

SINCE the time of Chopin, the concert stage and the customs prevailing on it have changed very much. The awkward and weak Erards and Pleyels have been replaced by powerful Steinways and Baldwins; a type of virtuoso with a riotous shock of hair has arisen; and the public has stopped conversing between their boxes, playing cards, and smoking carrot-sized cigars during a concert. During this period the fashion of gloves *a la Chopin* has passed, but the music of the great composer has remained eternally alive, although its content has undergone transformations in the interpretations of each generation of pianists. John Field, a well-known pianist and composer of Chopin's time, spread the belief of the nervous hypersensitivity of the inspired artist and invented the well-known slogan about Chopin, "compositeur de chambre des malades," *sickroom composer*, which gave rise to the style of execution in which hypertrophy of sentimentality struggled for supremacy over rachitic sound and total destruction of the phrase. Others discovered in Chopin the heroic, the monumental, owing to which there developed the Herculean piano style of which Anton Rubinstein was the foremost exponent. In our times, Chopin has been invested with a

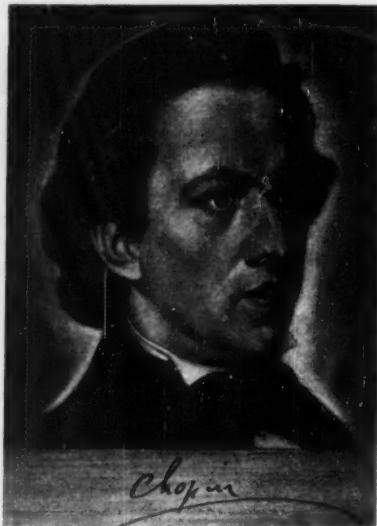
mask of wise judgment, imparting to the aspect of his music a nature full of objectivism.

The surprising thing about it is that all these changes and great differences of interpretation have invariably and persistently been accompanied by the legend of the Chopin tradition. The representatives of various pianistic trends and schools refer to it in carrying on impassioned arguments with one another, which leads to unnecessary misunderstandings. Some refuse to admit that others are right and style themselves apostles of the one truth. However, the Chopin tradition is the proverbial gnat's nose which no one has ever seen but whose existence all believe in. This is one of the persistent myths in art, in which—perhaps—it is pleasant to believe. Actually, however, the Chopin tradition does not exist as a specific style of performance, since we have



no recordings made by Chopin himself. On the other hand, the testimony and reports of the master's pupils about his playing and lessons are fragments of every general knowledge containing references to widely differing conceptions of performance.

After a scrupulous gathering and collation of the materials pertaining to Chopin's views of playing the piano, we are convinced that one may find in them the foundations for each of the three main styles of execution: romantic, classic, and that of the virtuoso. One of the best known of Chopin's pupils, Karol Mikuli, wrote in 1879: "His style was characterized by freedom and ease. Chopin knew how to enchant by delicateness of execution and by a finesse devoid of unnecessary embellishments. Despite the great and intense feeling which he placed in his delivery, it was balanced, pure, even elegant. Chopin was extremely scrupulous in maintaining rhythm. It will certainly surprise many to learn that there was always a metronome on his piano. The master concentrated on touch of various types, particularly legato. He de-



—Sketch by Richard Loederer

Mr. Ekiert studied musicology at Jagiellonian University in Krakow, later receiving a degree in musicology from the University of Warsaw. Long employed by the Polish Radio as a writer and music editor, he has also written the book, "Virtuosi," published in 1957. He has contributed to many volumes in "Musik in Geschichte und Gegenwart," published in West Germany, and presently resides in Warsaw.

(Continued on page 134)



BMI salutes the Music Educators National Conference on the occasion of its Annual Convention and applauds the work and accomplishment of music educators everywhere.

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"Thunder in Their Throats"

LESTER F. HEWLETT

IT was a hot Sunday afternoon back in 1847 in the desert wasteland of the Great Salt Lake Valley. Gathered in a hastily improvised shelter with a thatched roof, called the Bowery, were several hundred tanned, gaunt, determined men. These were early Mormon pioneers who, a few weeks before, had finished a grueling, hazardous trek of 1,000 miles over the plains to find a new home for their people in the Rocky Mountains.

On that afternoon, August 22, 1847, they had met to talk over many pressing problems: building a stockade to guard against Indian raids, selecting farm sites, erecting fences, assigning tasks for the common good, appointing officers, naming the rivers. But in true Mormon tradition, these pioneers, before turning to the business at hand, must have the inspiration and stimulation of some favorite hymns. And thus, before any business is transacted, they hear their choir sing *The Spirit of God Like a Fire Is Burning* and *From All That Dwells Below the Skies*.

This was, as far as Church annals reveal, the first Mormon Choir program amid the dangers and bleakness of the remote Salt Lake Valley. That was 113 years ago.

Today that little group has evolved into the mighty Salt Lake Tabernacle Choir of 375 members, with

a history of triumphant concerts in the major cities of America and Europe and the distinction of being the oldest musical group on network radio—more than 30 years.

Singing is in the blood of the Mormons, a vital part of their Church life and their family life, a precious heritage, a never-failing source of strength and comfort in the many trying times of their stirring history. They sang to buoy up their hearts on the tragic exodus from Nauvoo, Illinois, to Missouri in freezing winter weather. (In fact, it was on this journey of exposure, starvation and death that William Clayton wrote the most famous of all Mormon hymns, *Come, Come Ye Saints*.)

They sang on leaving winter quarters in Missouri to brave the rigors and hazards of the long treks across the plains to the Salt Lake Valley—treks in which 6,000 were to be left in unmarked graves by the wayside. They sang in the early desperate months and years in the Valley of the Great Salt Lake while staying



off Indians, famine, and persecution.

And now, in happier times when the Church has grown to 1,500,000 members around the globe and is widely recognized as a leading spiritual force, the Mormons—not only the Choirs, but all of the members, —the men, women and children, continue to lighten their labors, nourish their spirits and cheer their fellows by singing. Indeed, they are often referred to as "The Singing Saints."

A visitor for the first time to a General Conference of Mormons in the historic Tabernacle in Temple Square in Salt Lake City is amazed to find 10,000 of the brethren spontaneously singing four-part harmony.

But no matter how accustomed to singing the congregation may be, it is only a choir, with its superior voices, its training and discipline, that can attain the higher potentials of vocal music. Hence, more than half of all Mormon congregations have choirs, many of them under specially-trained conductors.

It is in the renowned Salt Lake Mormon Tabernacle, with the venerable 11,000-pipe organ for accompaniment, that the Mormon faith in the power of music, in the striving

In touching every aspect of the music world, "Music Journal" is glad to devote some space to the Mormon Tabernacle Choir, in recognition of their consistently high standards, artistic and otherwise. Organists Alexander Schreiner and Frank Asper, directors Richard Condie and Jay Welch and president Lester Hewlett, Sr. presently guide the choir through its ambitious program of activities. Mr. Hewlett has headed the Choir for the past twenty-two years.



Richard P. Condie, conductor of the Salt Lake City Tabernacle Choir.

for excellence of performance, finds its fullest expression.

Long before its European tour, the Tabernacle Choir had won the plaudits of concert audiences in many American cities through its lengthy career. In 1893, they sang at the Columbia Exposition in Chicago. In 1911 the Choir sang a ten-day, twice-a-day engagement at Madison Square Garden in New York City for the American Land and Irrigation Exposition. It gave concerts on the way, including one at the White House to sing for President and Mrs. William Howard Taft.

In 1934, the Choir sang at Century of Progress Exposition in Chicago. It has sung several times in the Hollywood Bowl. The Choir sang three numbers for Lowell Thomas' first Cinerama.

When stereophonic recording was given its first formal demonstration in Carnegie Hall by the Bell Telephone Laboratories, the Tabernacle Choir gave the first half of the program, while the Philadelphia Orchestra under Leopold Stokowski provided the latter half.

Meanwhile, every Sunday the Choir has been a visitor in millions of American homes via its network broadcasts, first from 1929 to 1932 over the National Broadcasting Company and since then over the Columbia Broadcasting System.

This program is heard over more than 100 CBS stations. It is the oldest continuous series of musical

broadcasts in the history of American network radio.

Those of us who have toured with the Choir were only regretful that we could not bring the audiences two features so important in the Choir concerts in Salt Lake City . . . the unique century-old Tabernacle, with its splendid acoustics, and the world-famous Tabernacle Organ. The first Tabernacle Organ was brought from Australia by its maker, Joseph Ridges, and was hauled from San Pedro, California, to Salt Lake City by 12 mule-drawn wagons in 1857.

Construct New Organ

Very soon, Ridges was directed to begin work on an entirely new organ, much finer and vastly larger. Ridges and his men hauled yellow pine and mountain mahogany by ox team from as far away as 300 miles for this giant instrument, having several brushes with the Indians while so engaged. Ridges then trained ten men as organ builders and they labored for 12 years on the 2,000-pipe instrument. That organ was first played in 1867 but was not completed until 1874. At that time it was the largest pipe organ in America. Since then the organ has been rebuilt and enlarged several times so that today it has 10,724 pipes ranging in length from $\frac{5}{8}$ inch to 32 feet. There are five manuals.

The organists are Alexander

Schreiner and Frank Asper, both well known for their own individual concert tours of American cities. Directing the large aggregation of singers is a man tall as a pine tree and as musically seasoned as a Stradivarius violin . . . Richard P. Condie, the grandson of Scottish-English immigrants who journeyed over the plains and mountains in Mormon covered wagon treks in the 1850's. His maternal grandmother brought seven children over the trail and was hard put to it to protect them from the Indians who lurked around her cabin in the Salt Lake Valley. His paternal grandfather, in his first winters in the Valley, found it necessary to eat the roots of the Sego lily to keep alive. Perhaps all this, besides his musicianship, helps explain the emotional impact Conductor Condie can achieve in his concerts.

Another clue to the Choir's "spirit" lies in the fact that all the singers are volunteers. They apply of their own initiative and agree to submit to the strict discipline required by the conductor. They rehearse every Sunday morning and every Thursday night, and when special concerts, including tours, are scheduled, they may be required to rehearse four times a week. All must pass an audition before being accepted and must submit to an audition from time to time at the discretion of the conductor to determine if their voices are maintaining proper quality.

These members are dedicated to singing *per se*, as well as to their Church. Some of them have been singing in the Choir for 40 years or more. More than fifty occupations are represented. Only a few of the members are professional singers, but many of them have studied for years with recognized teachers.

All of these elements . . . this tradition of singing, this love of singing, this sense of dedication to rendering service through song, this pride in triumph over adversity, this faith in their destiny . . . seem to communicate themselves to the audiences whether at home or abroad, whether over the radio or by recording. Perhaps it was best put by a St. Louis critic who wrote of their concert there in 1911: "There is fire in their eyes and thunder in their throats." ▶▶▶



Alexander Schreiner and Frank Asper, Organists, Mormon Tabernacle Choir.

Contemporary American Opera

MARIANNE HUNN

HERE is a brief summary of a highly significant symposium on contemporary American opera, which took place not long ago at the New School, 66 West 12th St., New York City. The moderator was Dr. Louis Carp, a director of the New York City Opera, and the panel consisted of composers Marc Blitzstein and Douglas Moore, singer Claramae Turner, critic Francis D. Perkins of the New York *Herald-Tribune*, Julius Rudel, General Director of the City Opera Company, its stage director, Michael Pollack, librettist Bernard Stambler of the Juilliard School of Music and Sigmund Spaeth, editor of *Music Journal*.

Dr. Carp's opening remarks included a tribute to the latest convention of the National Opera Association, with emphasis on the increasing awareness of contemporary American opera on the part of the public. He spoke enthusiastically of the spring sessions of the New York City Opera, financed by Ford Foundation grants, as well as the new Ford Foundation project involving the Metropolitan, Chicago, San Francisco and New York City Opera Companies. Dr. Carp then introduced the panel members in turn, each opening with some general observations on the subject of the forum and later taking part in a lively general discussion.

Marianne Hunn has been for some time a free lance writer, associated also with such organizations as the Philadelphia *La Scala* Opera Company, the Opera Theatre of the Manhattan School of Music and the National Opera Association. In her contacts with both singers and composers she has developed a sympathetic understanding and appreciation of the problems faced today by creative as well as interpretive artists.



Mr. Rudel reported that the 18 scores selected for the spring seasons of the City Opera came from a total of 300 submitted! He pointed out that the current operatic output of the United States of America is unmatched in Europe or anywhere else.

Mr. Blitzstein said in effect that "what is needed primarily is the experience of seeing one's operas done, whether by school, college, amateur or professional groups. American composers and librettists, in order to write good operas, must write lots of operas."

Dr. Moore, a distinguished teacher as well as a composer, ascribed the growth of American opera to the American love of the theatre, plus an instinctive delight in truly musical singing. He also stressed the need for quantity in order to find the perhaps modest percentage of works that have a chance to become real successes. He emphasized the practical need to assure the creative artist's economic security.

Miss Turner expressed the belief

that "American opera has made a great contribution in turning the singer's awareness toward becoming a *singing actor*, since the English language and the often contemporary subjects stress realism and honesty." She also pointed out the economically unpractical aspects of learning contemporary works, often for a single performance, but assured the audience of the singer's willingness to co-operate, with a perhaps wistful suggestion that the music be made occasionally more grateful to the voices concerned.

Mr. Pollack spoke of the "Americanization process," gradually adapting operatic materials to the contemporary scene, while Mr. Stambler discussed the use of established literary masterpieces as opposed to the creation of original operatic stories.

Dr. Spaeth tentatively suggested the question of how far the modern musical idiom is actually adapted to operatic composition and insisted upon the importance of an elemental emotional quality and impact in such works. He recommended the use of American subjects for operas, to avoid an atmosphere of artificiality.

Mr. Rudel countered with the statement that an American subject does not necessarily make an American opera. In that case Puccini's *Turandot* is Chinese, his *Madame Butterfly* Japanese, his *Girl of the Golden West* American and his *La Bohème* French.

Dr. Moore stressed the need of repeated hearings in order to make the perhaps still unfamiliar handling of melody and harmony as familiar as in the standard repertoire of opera, with a sly reference to

(Continued on page 114)

Sigmund Spaeth's LATEST BOOK . . .

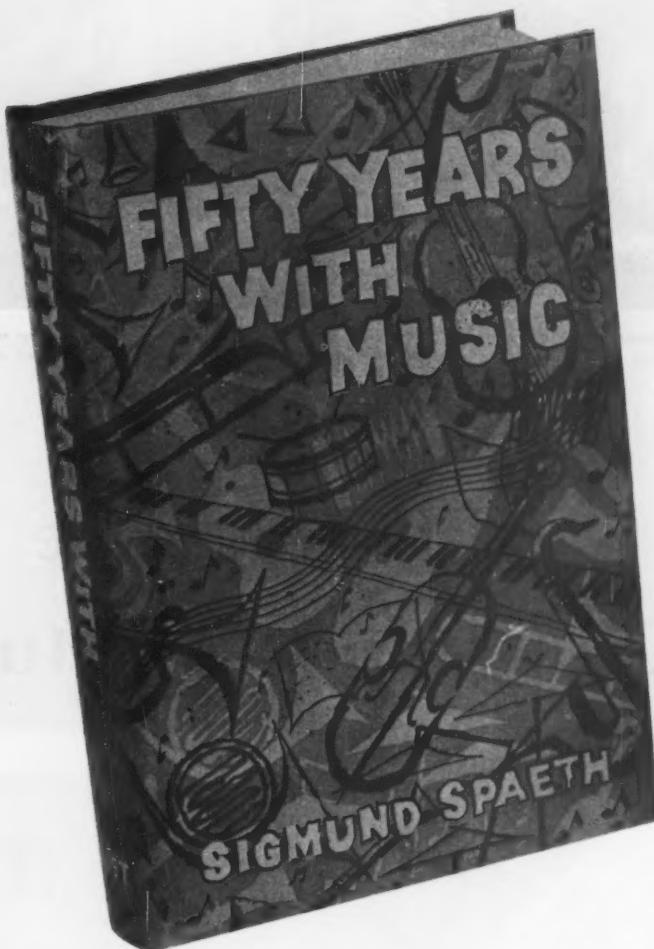
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Eleanor Roosevelt narrates "Hello World," recorded for RCA Victor with young Felix Marks and Gloria Nelson. Standing are composer William Mayer and lyricist Susan Otto.

Children Like Contemporary Music

WILLIAM MAYER

TWENTY years ago, when I was a child growing up in New York, I was fortunate enough to be surrounded by good music—in the school I attended, in my father's record collection, in my piano teacher's choices, and in the Philharmonic concerts for Young People. With all this I cannot remember hearing once a serious work written by a composer of this century.

I now find myself one of those composers and the author of a number of compositions specifically for children. I started writing for children not through any set plan but because in the course of giving our oldest child his nocturnal bottles I invented a lullaby for him (so that we both could get to sleep.) A neighbor,

Susan Otto, heard the melody and enthusiastically added some lyrics. *Summer Lullaby* was the result and is now respectably published by G. Schirmer.

This led to a number of other songs, of which *Bongo and his Baboon Drum* recorded by Burl Ives is probably the best known, which in turn brought us to the position of writing two concert-sized compositions commissioned by the Little Orchestra Society's Young People's Concerts, Thomas Scherman conducting. They are *The Greatest Sound Around* and *Hello, World!*, recorded by RCA Victor last fall, with Eleanor Roosevelt narrating, and published for school use by Lawson-Gould and Boosey & Hawkes,

respectively.

As a result I have begun to feel more and more strongly that contemporary music should play a large part in our children's musical education and that writing for children can be a fascinating and rewarding experience for the composer. Music in our day is all too compartmentalized into walled-off camps of "pop," "show," "classical," "folk" and "contemporary," to mention only a few. If we can make our children feel that there are no absolute boundaries between those areas but that they all have elements in common and borrow much from each other, I am sure that the next generation will produce a great many more true music lovers.

We all agree that children should be in contact with good music. They have all too much opportunity to hear the mediocre and worse. Everyone I've spoken to who has made the effort to expose youngsters to so-called "serious" music has found them a ready audience, able to appreciate more than was anticipated. Contemporary music should pose no greater problems than the classics; it contains the same basic elements. However, just as there are many well-known classical compositions which go over especially well with children for various reasons, contemporary music written with children in mind (*not* written down to them) is bound to be more accessible to them than that chosen just at random.

I feel that contemporary music written for children can do the following: 1) Attune their ears to dissonance so that they get beyond that bogey which seems to inhibit so many adults from actually hearing the music. (Bartok's *Out of Doors Suite* for piano is an example of music which might be used for this purpose). 2) Accustom them to and stimulate them with rhythms not

(Continued on page 186)

The fact that the Philadelphia Orchestra recently repeated William Mayer's "Hello, World!" speaks for itself. The composer has been equally successful in writing music for children and more serious compositions for adults. His Piano Sonata was given its world premiere in the New York series, "Music in Our Time." The RCA Victor record of "Hello World", with Eleanor Roosevelt as narrator, has gained wide popularity with young and old.



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SCIENTIFIC LAWS CAN HELP PIANISTS

(Continued from page 24)

ies of waves which the acoustics engineer can analyze into its constituent elements just as a chemist can analyze the ingredients of any substance. Dr. White found that the good tones had a minimum of noise elements and that the bad tones had more of the noise elements. The noises were caused by hitting the keys and driving them with a thud to the bottom. Those artists who cultivated a smoothly-timed keyboard approach and flowing wrist and arm motions that minimized the noise elements produced "good" tones. Otto Ortmann has given a lucid and detailed explanation of these phenomena in his book, *The Physical Basis of Piano Touch and Tone*.

Smooth Acceleration Enriches

Helmholtz, in his epochal work, *Sensations of Tone*, which is the "Bible" for acoustics engineers, states that "good tone depends on the length of time the hammer rests on the string." A sudden hammer blow shatters the enriching overtones. Hence the importance of smooth timing, that is, smooth acceleration, in moving the key. Similarly, the artist violinist avoids scratchy sounds by not attacking the string suddenly with his bow, and by using a flowing bow arm.

My own scientific researches into the problems of piano technique have been based on a study of kinaesthetics and kinesiology. Kinaesthetics deals with touch sensations. Kinesiology is the science of bodily movement. Situated in the joints, muscles and tendons are tiny end-organs, like telephone receivers, that send showers of impressions to the attentive brain when the playing members are moved or when they sustain effort. The fine artist is endowed with a delicate kinaesthetic sensitivity. Most of them have it subconsciously, but it can be developed consciously by paying attention to touch sensations and remembering them for future use. All fine shadings depend on sensitive kinaesthetic control, not on wishful thinking or on

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looking soulfully at the ceiling while playing.

My study of kinesiology revealed muscular properties a knowledge of which can be of great help to the pianist. Sir Charles Sherrington, a Nobel prize winner for his studies of muscular action, explains in his book, *The Integrative Action of the Nervous System*, the true nature of relaxation, the muscular control of change in direction as in staccato playing, the vibratory action used in octave playing, and the controlled arm descent used in the impressionistic music of Debussy and Ravel. This book is of epochal importance in the study of muscle action.

Artists Are Experimenting

It is encouraging to find that the great artists are willing to collaborate in scientific experiments to probe into the secrets of their technique. Some eminent concert players have themselves adopted the scientific approach. Abram Chasins, in his book, *Speaking of Pianists*, says about Josef Hofmann, "His knowledge of muscular activity was of medical caliber, and he knew the mechanism of the piano more precisely than most professional regulators." About Isaac Stern, the eminent violinist, Harold Schonberg writes in a recent issue of the *New York Sunday Times*, "Stern has studied his own playing with fanatic detail (even to the point of learning the anatomy of the hand and arm and discussing motor problems with neurosurgeons)."

The modern passion for "know-how" will not be stilled. A grant of \$80,000 for basic research in music and music performance has been given by the National Association of Music Merchants to the Massachusetts Institute of Technology. Columbia University is planning a \$6,000,000 Arts Center to include scientific research in the arts.

It is obvious, then, that, in the evolution of teaching piano technique, science will play an increasingly important role. The principles of aesthetics will mold the expressive side of the performer's art. The principles of kinaesthetic science will guide the attainment of his technical powers. ▶▶▶



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THEY COME TO NEW YORK

(Continued from page 26)

(to and from) of \$30.00. This is minimum. If you must earn your living in order to study, get your job settled before starting any lessons.

Today, every singer must be an expert reader. No church, choral or TV job is open for the musically untrained. Get a church position at first; unless you are extraordinary, you will sing in the choir. The pay varies but usually starts at \$5.00 a service. Suburban soloists get \$15.00 to \$17.00 a Sunday. If you do not read, you must put in your budget an allowance for sight-singing lessons. They average about \$5.00 an hour.

Pay to Listen

Now comes the problem of finding the right singing-teacher. I would suggest the method a very famous star used when searching for the right teacher for a young woman in whom she was interested. She asked various teachers to allow her to listen to a morning's session of lessons,—the question not being how the pupil sang but how the teacher imparted knowledge and corrected faults. The student should ask a teacher to be allowed to hear lessons and *pay* for the privilege. When the right teacher is found, go to work. Lessons average \$7.50 to \$10.00 a half-hour period.

Like the instrumentalist, the singer is not going to get far on one weekly lesson. Two should be the minimum. Remember, too, that if a student is eager and receptive, an honest teacher is co-operative and will allot extra time to that student.

A singer is the only pupil on earth who dares to come to a lesson unprepared — notes unlearned and rhythm forgotten. A teacher's function is to teach you how to sing, and not waste time pounding out the fundamentals of music. When you go to a lesson unprepared, you are throwing your money away.

What other expenses will you incur? Alas! We Americans must learn four languages: how to pronounce our own without local accent, plus standard French, Italian and Ger-

man.

When you are technically ready for repertoire, you must have an Opera Coach—\$6, \$7, \$10.00 an hour, plus a good accompanist for your songs. Even though your teacher may be thoroughly conversant with Opera and Lieder literature, a coach is a *must*. Later, there are the Opera Workshops, of which you must be a part. Be sure that you choose one where the fundamentals of movement are taught.

There must be a small fund set aside for attending live performances of opera, symphonies and recitals. There are numerous free concerts of which the student may take advantage. There are scholarships for which you may apply. Just remember that they are for those who *can*, not just potential talent.

If you come to New York with talent, a voice and the will (not merely desire) to achieve, you can succeed. The path is long, thorny and beset with obstacles. But they are surmountable. Come prepared to avoid the pitfalls and may that goal of stardom be your reward! ▷▷▷

The University of Vienna through the Institute of European Studies offers a program of English-taught courses. They are designed to suit the Liberal Arts curriculum. The aim of the program is to provide the American student opportunity to study at a European university without interrupting his college career. Further details may be obtained from: The Institute of European Studies, 35 East Wacker Drive, Chicago 1, Illinois.

Robert Russell Bennett has joined the ranks of composers for accordion, having just completed a work, *Four Nocturnes*, published by Chappell & Co. It consists of four pieces, each in a different mood and tempo, making use of the jazz idiom to some extent. *Four Nocturnes* is another of a series of commissions by the American Accordionists' Association, which has been responsible for recent works by Paul Creston, Carlos Surinach, Wallingford Riegger and Virgil Thomson.

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IMPRESSIONS OF AMERICAN MUSIC

(Continued from page 11)

is a very short one. Impresarios recruit companies and orchestras only for the season. Singers and musicians are not entitled to paid holidays. This compels them to look for other means of making a livelihood, or to apply to the special fund of orchestral musicians for material assistance. We find it hard to understand why the situation is such in so rich a country, considering furthermore the fondness for opera music and the theatre among the Americans and the very serious attitude of many composers toward operatic art.

Since America is the home of jazz, it is quite natural for it to be very widespread in the world of music. Modern American jazz presents a rather motley appearance. We heard Benny Goodman's admirable jazz band of very fine musicians who are all extremely good at improvisation. But along with this there is a superabundance of so-called commercial jazz bands which are far removed from real art.

Disneyland Impressive

While we were in America we visited the American-Russian Institute in Los Angeles, talked with Grayson Kirk, the President of Columbia University, a post formerly held by President Eisenhower, and met Hollywood composers. Though it is impossible to list all the interesting things we saw, we feel ourselves bound to note the tremendous impression produced by Disneyland, a marvelous fairy-tale land "for children," which gives American boys and girls many a joy and delight. The members of our delegation met Walt Disney himself and saw some of his new animated cartoons. In one of them, a real cinematographic masterpiece, it is dogs that are the heroes. Walt Disney moreover proves—with his tongue in his cheek—that dogs, apart from being man's friends, are often his masters. Another picture we saw, based on Sergei Prokofiev's *Peter and the Wolf* suite, we found far less to our liking. It smacks of a pseudo-Russia, while the music is played in a

slipshod manner, with unexpected cuts.

We are happy to see our creative and business contacts with the American composers, musicians and concert organizations growing. We have also seen that our American colleagues, too, welcome the extension of mutual contacts as envisaged in the new, recently concluded cultural agreement. A preliminary understanding has been reached to have each country arrange for the performance of 50 works of the other, moreover primarily works of those Soviet and American composers of whom little is known abroad, though they are popular at home. It is also planned to have two or three modern Soviet and American operas produced reciprocally in each country. A delegation of American composers will soon visit the Soviet Union again. This will be another step forward in the development of our friendly creative contacts, which we intend to go on strengthening.

We shall be very proud if the mutual efforts of the American and Soviet composers contribute to the consolidation of friendship and peace and cultural co-operation between our two countries, which the Soviet and American peoples so sincerely desire. □□□

Scherl and Roth, Inc., manufacturers of Roth stringed instruments, offer a string inspection record form, prepared by Dr. Paul Van Bodegraven, of New York University. On the reverse side is a Student Music Report Record Form. Write to 1729 Superior Avenue, Cleveland 14, Ohio.

Nominations for the 1960 "Accordion Hall of Fame" are invited by the Arcari Foundation, 1510 West Allegheny Ave., Philadelphia 32, Pa. Name of performers, composers, instrument-makers and others dedicated to the advancement of the accordion and accordion literature, may be submitted.

COMBINING VISUAL AND TONAL ARTS

(Continued from page 56)

inine "Lute Player" by Caravaggio, as well as a "Girl with Mandolin" by the French Corot. "The Concert", by Terborch, shows a lady playing the cello (or possibly viola da gamba) and Corot also painted a "Monk Playing a Cello." Renoir's "Guitar Player" is famous, as are his "Girls at the Piano." Frans Hals gave a lute to one of his "Singing Boys" and Vermeer produced a charming "Music Lesson", supplemented by another "Lute Player", this time feminine. Giorgione's classic "Concert" is devoted to three singers in half length. There are of course innumerable singing and playing angels by such old masters as Fra Angelico, Botticelli, Melozzo da Forli and the Della Robbias.

Important art museums are stressing good music in their programs and many are having series of concerts, not in a sense of close affiliation between the two arts but for general cultural purposes, using the museum with its audience as a means of association of aesthetic performances and ideas. This may be compared to the age-old tendency to produce music in structures beautifully designed. Churches and cathedrals, opera houses and concert halls, inspiring with their decorations of murals, statues, stained glass, etc., are examples of the housing of Music and Art together.

Among musical performers and producing artists there is noticeable a sensitivity and the development of an artistic temperament of taste and sophistication, thus forming a class set aside from a more prosaic and commonplace humanity and of great value to society. ▶▶

Fifty-one writers and twenty-six publishers from seventeen states and the District of Columbia were presented with BMI Awards of Achievement for the outstanding success of forty-six songs in the Country and Western Music field during the past twelve months. Awards were presented at the 8th Annual Country Music Disc Jockey Festival, recently held in Nashville, Tennessee.



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THERE ARE TWO SIDES TO A SONG

(Continued from page 16)

in one year alone, became an annual best-seller in children's record departments and the subject of colorful posters in pet-shops throughout the country.

There is a story in a song and, often, the song itself and the writer become storied. Into mind, at the moment, pops *Rudolph, the Red-Nosed Reindeer*, a lesson in perseverance and tolerance and success, seasonally brought back each year, always in a big way. Just think of Rudolph, a figment of the imagination, becoming an addition to Christmas lore, jumping ahead of Dunder and Blitzen! Many children today, when asked the names of Santa's reindeer, start out with—who else?—Rudolph! Incidentally, there is a story about the writer, Johnny Marks, too—of what happened to him after the song clicked.

An Overnight Success

This reticent man of charm became a celebrity overnight. He was sought after for appearances on radio and TV shows. People recognized him on the street and in restaurants. Autograph seekers followed him. Children wrote to him. And all because of Rudolph! This success of story and song should be an inspiration for those who have talent to keep on trying. Maybe, "the harmless little tune" may catch fire from the

"B" side of the record, as did *Tennessee Waltz*, and become a runaway best seller. There is no telling where a song will go once it has been heard.

Singers of songs become interested in stories, too. I know this because I sing the tunes and, now, I have written a book, something I really wanted to do. The volume is called *Once upon a Dream* and is a personal chat with teen-agers. If the readers get as much pleasure out of reading it as I did in writing it, my satisfaction will be deep indeed. So, once again, this shows what comes out of songs. If I had not become interested in the singing of them, I would not have been able to get around to writing the book.

I'd wager there's a story in every song that was ever written. My favorite, of course, deals with *Old Cape Cod*, which not only attained the number one spot on the Hit Parade—in the face of heavy Rock 'n' Roll competition from all sides—but offered gratification of another nature and from another quarter. I was informed (and thanked most graciously) via letters from the Chambers of Commerce in both Maine and Massachusetts that the recording had actually increased the tourist trade in the quaint seacoast towns by 100 per cent! Pretty potent thing, a song! Wouldn't you agree?

EVERYBODY'S RATING SYSTEM

(Continued from page 40)

week. What it nearly amounted to was The Pennsylvanians' literally producing an hour-long counterpart of a Broadway or Hollywood musical revue—with only four days of preparation!

You may remember some of our efforts: *Tom Sawyer*, *Grandma's Thanksgiving*, *The Emperor's New Clothes*, *Alice in Wonderland* and *Night Before Christmas* were a few. The years of dealing with all sorts of emergencies enabled us to adapt to the new medium so much more rapidly! Also, we felt, and not im-

modestly, that having played to millions in live audiences throughout the country, we sensed the public's pulse. Our critics proved us right.

Although excellent publicity will attract a good, sizable audience on a short-term basis, the box-office will not prosper through the years unless you have something to give in return—a long-term, enduring commodity to sell. Your box-office rating will eventually determine whether or not you have something to communicate of real worth—of lasting quality and artistic merit. □□□

TOSCANINI MEMORIAL

A new Toscanini recording is a rare treat indeed! Musicians Foundation, a special organization which provides financial aid to professional musicians and their families in case of need, has made available just such a recording.

Memorial Tribute to Arturo Toscanini cannot be obtained commercially but may be purchased by sending a contribution of not less than \$25 to Musicians Foundation, Inc., c/o Clyde Burrows, 131 Riverside Drive, New York 24, N. Y. The disc was made when Toscanini was conducting the NBC Symphony Orchestra and contains rehearsal excerpts from Mozart's *The Magic Flute Overture*, *Symphony No. 9*, by Beethoven, and Verdi's *La Traviata*.

The recording was donated to the Foundation by Walter Toscanini in memory of his father, who was a member of the New York Musicians Club, known as "The Bohemians", which established Musicians Foundation in 1914. It has helped thousands of musicians throughout the years and, besides *Casa Verdi* in Italy, is the only organization ever sponsored by Arturo Toscanini.

NEW MUSIC SLIDES

FILMSTRIPS on musical subjects are becoming more and more a vital aid to the classroom. The *Musicamera Series* has brought out two new items primarily designed for libraries, schools, universities and adult education programs.

A Pictorial History of American Music is an attractive, useful set of one hundred 2 x 2 slides, selected and edited by John Edmunds, Curator of the American Music Collection of the New York Public Library.

George Frederick Handel has been added to the Composer's Series. It contains thirty filmstrip frames describing Handel's life and work, edited by Sirvart Poladian, noted Handel authority. Copies are still available of the filmstrip, *Wolfgang Amadeus Mozart*, edited by Oswald Jonas, Professor of Theory and Composition at Chicago Musical College of Roosevelt University. These may be ordered from *MUSICAMERA*, P. O. Box 330, Chicago 90, Illinois.

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BACH FOR THE WOODWINDS

(Continued from page 18)

Bach's Four-Part Chorals which were collected by Kirnberger and Bach's talented son, Carl Philipp Emanuel. This latter appearance is in the key of A major. The original key of the present Prelude is G major, which I have transposed to A major.

The second of my new Bach arrangements to appear is *In Dich Hab' Ich Gethoffet, Herr (In Thee Have I Trusted, O Lord)*. The number of this Choral Prelude is 712 in Schmieder's *Verzeichnis*. It was originally in A major and I have transposed it to G major. It appears in the Kirnberger Collection of Choral Preludes. Again, here we find no tempo mark, no indicated registration and no dynamics. The phrasing is mine. This is actually program music of the highest type, intellec-

tually describing the content of the words of the original hymn.

Let me speak also of the interpretation of these works. Nothing should be read into them that is not already there. We should not look upon the Choral Preludes as sacred music nor should we regard them with such reverence and awe as to make the performance of them dull and uninspired. They are art works of the highest order and, more than anything else, need a clear, straightforward performance. The pieces will then speak for themselves. They need no individualizing. The art of Bach is indestructible and I have only tried to create a greater audience by making it more accessible to everyone who has the time and the inclination to listen. ▶▶▶

GOVERNMENTAL RECOGNITION OF MUSIC

(Continued from page 28)

young artists would help to expand the personal image of America to the world. The Department of State has indicated sympathetic interest in broadening the Program to include a larger percentage of groups of competently performing American students and teachers. It is presently conducting a survey overseas to learn the possibilities and the methods necessary to achieve this objective."

After summing up the "recent spectacular forward surge of the performing arts in America," with impressive statistics on the rapidly increasing numbers of orchestras, opera companies and other musical groups, the NCAG report adds the following observations: "And yet, the mounting costs for the maintenance of such performing groups make the existence of such groups dependent upon contributions from private sources. Furthermore, few performing artists earn a year-round living wage from participation in performances by the group. . . . It is obvious that any proposals so far made for Federal subsidies for the arts would be only a drop in the bucket. Whatever assistance was given would have to be handled with great foresight

and largely as a 'pump primer.' The NCAG does not believe that the Federal Government should shoulder the burden of 'supporting the arts.' On the other hand, a great deal can be done by the Federal Government as an essential catalyst in conjunction with state, community and private initiative in behalf of the arts and for the benefit of our citizens, such as by means of a Federal Advisory Council on the Arts and other methods at modest cost to the taxpayer."

A limited number of copies of this significant report are available in full on application to the National Council on the Arts and Government, 22 West 54th St., New York 19, N. Y. It is to be hoped that those interested in the advancement of music in America will study it carefully. ▶▶▶

Gian Carlo Menotti will stage his *Old Maid and The Thief* for the Peabody Art Theatre of Baltimore's Peabody Conservatory of Music. Laszlo Halasz, musical director for the Peabody Art Theatre, will conduct.

THE GUITAR GOES TO COLLEGE

(Continued from page 66)

work in the Segovia classic guitar tradition, and our intermediate and advanced classwork is progressing in the additional fields of Dance Band Techniques, Folk Music Study and conducting a community sing while using the guitar as the accompanying instrument. Included in all classes are the study of harmonic analysis, arranging for guitar and the art of transcription.

To other universities who may wish to initiate a guitar program, we offer only one suggestion: that you secure a qualified instructor, one who is a serious student of music in all its forms, who can play the guitar well in both the classic and jazz idioms, from musical notation and by ear, and who understands the psychology and philosophy of teaching. The ability of your instructor will of course determine the type of guitar study you are able to offer.

Rey de la Torre, the Cuban guitarist, recently told us that there is more literature for guitar than for any other instrument except the piano. With this back-log, and a vast number of contemporary works for the guitar, we at the University of Utah, after eight years of experience, stand firm in the belief that the serious guitarist in any field has every right to expect college-level training to assist him toward the mastery of his instrument. And we are highly optimistic about future developments, because we have only scratched the surface! ▶▶▶



The New York City Opera, which has consistently pioneered modern American opera, is going on tour with four contemporary works, two of which won the Pulitzer Prize for music and another the New York Music Critics' Circle Award. The four operas are Hugo Weisgall's *Six Characters in Search of an Author*, Carlisle Floyd's *Susannah*, Douglas Moore's *The Ballad of Baby Doe*, and Kurt Weill's *Street Scene*. American music drama has come of age, and those attending will find these works of noteworthy interest and considerable imagination.



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- 4508 NOEL! NOEL!—SSA

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5633 CANADIAN SUNSET—SATB—Arr. by Applebaum

This arrangement also suitable for use with the new Encore Band arrangement by Warrington.

5639 THE CHRISTMAS SONG—SATB—Arr. by Ehret

This arrangement also suitable for use with the Encore Band arrangement by Cacavas.

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THE MUSIC OF ISRAEL

(Continued from page 36)

than half the land is a dried-up wilderness, and parched river-beds thirst for the rains. Cattle-raising is an agonizing problem because of the lack of grazing land. And what do they sing with joyous fervor? . . . A four-word song that repeats itself endlessly, *Eretz Zavat Halav U'd-vash*, "A Land Flowing with Milk and Honey." Their song belies the facts but it also tells them what they must make of their land. *Y'susum Midbar V'tsiyah!*—"Let the Desert and the Wilderness Rejoice." These songs they sing on buses, going to school and to picnics, and the grown-ups also sing them when they get together for relaxation.

Everyone Sings

It is the latter who are so striking in this land and make the sophisticated urban tourist grow full of admiration and envy. The writer of these lines will not soon forget the friendly evening gatherings in those cozy and sometimes highly fashionable homes. The art of conversation is a living one here, the snacks are imaginative and exotic, but it is almost a certainty that the evening will come to a burst of spontaneous and spirited group singing. Singing here is not a vicarious experience left to the artist or professional on radio and records alone. There is no stifled inhibition or stiffened reserve. A song belongs to everyone and everyone lays claim to it. Let one have the semblance of good vocal quality and he quickly is sought out and just as quickly does he oblige. There are many songs with refrains and these are most popular, for they give everybody a chance to be a part of it.

The Israeli has an understandable passion for the Negro spiritual, and fortunate indeed is the American tourist who can satisfy this yearning of theirs. Give them *Go Down, Moses* or *Jericho*, and they melt before your eyes. . . . Sing them *Ol' Man River* and you're king for the night. The Jordan and the Mississippi are great spiritual waters and the Jordan is seeing today what the Mississippi saw in our own early

days.

This is a tough and determined people. They've gone through hell on more than one continent and they've scars to show for it. They are hard and realistic and will yield to no adversity. They aren't visionaries, they'll tell you. They are too down to earth to want to be called idealists, heroes or pioneers. But listen to them sing and watch them at it and you'll know the force, the motive and above all the dream that generates this power.

A suggestion worth considering is offered here. There are some mighty good melodies over there waiting to be imported to the shores of the U.S.A. Some exploring young musician, ready to make the trip, can find a lot of golden notes in them that hills and in that far desert. ▶▶▶

GOOD MUSIC IS GOOD BUSINESS

(Continued from page 12)

our musical culture is a supremely important aspect of long-term good economics.

What can we do about it? One idea is government subsidy. This would mean, however, greater taxation. Do we want more taxation? No, we want less taxation. It is far better for each state, each city, each individual community to take care of themselves culturally. What made America great was personal initiative, which developed this country from the time of the pioneers. Let us continue to use that personal initiative; let us not lose faith in the integrity of the individual. Let us take care of our cultural life in this fashion for our own children, our grandchildren, and the America of the future. ▶▶▶



The University of Michigan School of Music has launched a \$100,000 scholarship campaign in honor of Dean Earl V. Moore, to provide assistance to talented students enrolled in the School. Eugene Ormandy, conductor of the Philadelphia Orchestra, will serve as honorary national chairman of the campaign.

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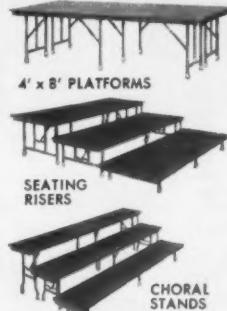
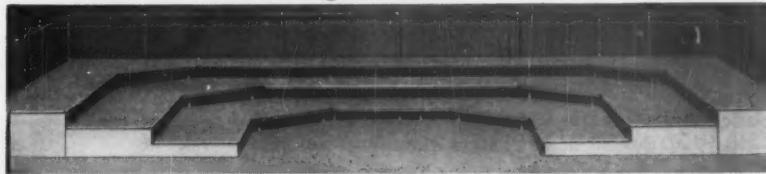


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The Boys Who Sing in Vienna

JACK M. WATSON

ANY way you look at them, the Wiener Sängerknaben—or the Vienna Choir Boys, as they are called in the English-speaking parts of the world—are unique. Romantically, their lives compare with Prince Charming of the fairy tales. They live in a beautiful palace, they charm the people they meet, they go from land to land administering their potions of musical magic; and if they do not ride fiery steeds, at least they have jet planes, high-powered trains and motor buses at their disposal.

Historically, their organization (choir and choir school) was a going affair more than a hundred years before the first settlements at Jamestown and Plymouth Rock. Financially, their success overshadows the most dramatic rags-to-riches hero of Horatio Alger. Not only do they live in a beautiful palace, but they have restored it and they support it with their own earnings. Educationally, their methods have proved themselves, for from their institution have come some of the world's greatest musicians. Artistically, they face the world's severest critics and come away with verbal laurels that would please the all-time "greats" of the concert and operatic stage. Spiritually, the voices and the singing of the Sängerknaben added inspiration and beauty to the religious worship of the Hapsburgs for more than four hundred years, and now that the House of Hapsburg no longer reigns over Austria the Sängerknaben can still be heard in the same chapel, the Hofberg Kapelle, in which their forebears have sung for nearly five centuries. The present Wiener Sängerknaben are boys with a glorious past, an exciting present and a bright future.

It all started in 1496, when Maxi-

milian I, one of Austria's strongest and most important rulers, ordered that "an abundance of choir boys should always be trained" for the Imperial Royal Chapel. Records show that from this time to the end of the Empire the rulers concerned themselves with the chapel music and the Sängerknaben.

Famous Directors

From this early period, too, the Boys' Choir has been an integral part of musical Vienna and its development. Numerous famous musicians have been associated with the Choir, either as members or directors or both. Heinrich Isaac, composer of the well-known chorale *Innsbruck, ich muss dich lassen*, and the Flemish composer, Jacobus Vaet, were two of the Choir's earliest directors. Joseph Fux, author of the classic treatise on

counterpoint, *Gradus ad Parnassum*, which both Haydn and Mozart studied, directed the Choir in the early 18th century. Antonio Caldara, composer of more than a hundred operas, oratorios and sacred dramas, was appointed assistant choirmaster to Fux in 1716. Joseph Haydn as a boy participated in performances of the Sängerknaben, although he was a member of a neighboring boys' choir at St. Stephens' Cathedral. (Haydn's opera, *The Apothecary*, and his masses and other choral works are still frequently performed by the Sängerknaben.) Antonio Salieri, teacher of Beethoven, Schubert, and Liszt, and intriguer against Mozart at the Vienna court, conducted the choir in the latter part of the 18th and beginning of the 19th century. Musicians connected with the Choir more recently include Hans Richter (friend of Wagner and fa-



Director Helmuth Froschauer with a group of Sängerknaben.

mous conductor of his operas), Anton Bruckner, Gustav Walter, Fritz Schrödter and Hermann Winkelmann.

On September 30, 1808, a boy destined to become the most famous of all Sängerknaben was taken to the Choir School by his father. Franz Schubert was immediately accepted and remained a member of the Choir until his voice changed five years later. A prized item in the archives of the Sängerknaben is a page of music on which is written in a boyish hand: "Schubert, Franz. Zum letztemal gekrährt, den 26. Juli, 1812." ("Schubert, Franz. Crowed for the last time, July 26, 1812.") Helmuth Froschauer, a former Sängerknabe and choirmaster of the Sängerknaben now touring the United States, has a theory that at the time Schubert wrote this his voice was beginning to change and he realized that the end of his choir-boy days was fast approaching.

With the dissolution of the Empire and its Royal Court in 1918, the Wiener Sängerhaben were left without financial support. This meant that the choir and school had to be disbanded and the boys sent to their homes. Fortunately, however, it was not for long. In 1924, Joseph Schnitt, Rector of the Court Chapel, with the help of a few friends and through great personal sacrifice, re-established the Choir and School. At first the re-assembled Sängerknaben were quartered in the Rector's own apartment, the apartment which had been occupied by the Palace Chaplain in the days of the Empire. Later, rooms of the new Imperial Palace were added. Finally, when these quarters became too small, the Choir was moved to Wilhelminenberg Castle.

In order to support itself, the Choir began touring in 1926. Because of the high artistic quality of the Choir and the tireless efforts and great managerial skill of Rector Schnitt, these tours were immediately successful. Radio programs and motion picture appearances evolved from the concerts, and within a short time the Choir was world-famous. Between the years 1932 and 1939 the Choir made no less than seven highly successful tours of the United States.

This period of world conquest, however, came to an abrupt halt. Two days after Hitler reached



Three Vienna Boys in a scene from Haydn's opera, "Der Apotheker."

Vienna, Rector Schnitt was arrested, Wilhelminenberg Castle was seized, and the Sängerknaben were moved to the small Maria Theresia Castle. Nor was this all. When the Rector took over the Institute again on April 16, 1945, he found no choir boys. He had no sooner begun to rebuild the organization than the quarters were seized by the Communists as Nazi property. So, another move had to be made—this time back to the Hofberg. (A choir-boy of the period tells an exciting story of living on the second floor of the palace while Russian troops occupied the first floor.)

The persevering Rector continued his up-hill battle. In 1946 the Austrian Government turned over the bomb-damaged Augarten Palace to the institution, and the restoration of the organization and its physical facilities began. Foreign tours were started that very year, and a period of rapid development followed.

Rector Schnitt died in 1955, but the organization to which he had given so much of himself continued to grow. Not only had he advanced the cause and handled the affairs of the Sängerknaben efficiently; he had also planned well. Four years before

his death, he had established a non-profit organization, the Verein Wiener Sängerknaben, for the management of the Institute; at his death the Verein assumed this function.

Today not one but four choirs carry the name and song of the Wiener Sängerknaben to the far corners of the earth. An official of the organization has estimated that half a million people a year hear at least one of the choirs, while millions listen to their broadcasts and recordings. Audiences have run the gamut of musical taste—from drumbeating natives of African jungles to sophisticates of New York's Town Hall and Vienna's Konzerthaus.

This year's concert of the Froschauer group in the Konzerthaus was an event not to be missed; the Sängerknaben give but one formal concert a year in Vienna. All standing-room was taken, the stage itself was crowded with chairs for the overflow audience and the foyer was packed with hopefuls trying to get in. Thunderous applause followed each number of the ambitious program, which ranged all the way from Purcell and Palestrina to highly complex 20th-century compositions. After the final encore—there must have

been at least a half dozen—the stage had to be blacked out to discourage the determined patrons who demanded more and more.

The Viennese, professional musicians and laymen alike, love their Sängerknaben, and the Sängerknaben reciprocate by being musically active in the community. Not many weeks go by that a group of the boys do not appear at the State Opera in *Carmen*, *The Magic Flute*, or some other opera that calls for children's voices; Sängerknaben often join with other musical organizations in performing large works; and groups frequently sing at official city or state affairs or special religious services. But the prime musical responsibility of the organization is still the Hofberg Kapelle. Every Sunday morning finds a choir of the boys in this 15th-century chapel with its numerous reminders of the past. To sit in this ancient hall, in which rulers of Austria and even of the Holy Roman Empire lived through some of their most sacred and most profound moments, and to hear the Sängerknaben sing music that Sängerknaben have sung through the ages, is an experi-

ence that one is not likely to forget.

The four choirs take turns singing at the Hofberg, as they do touring; and as each choir tours for only four months, at least two choirs are left in Vienna to perform at the Kapelle. To make it possible for each boy to spend at least every other week-end with his parents, the choirs in Vienna perform on alternate Sundays.

Competition Is Keen

To become a choir-boy is a notable accomplishment, for competition is keen and the road to full membership is relatively long. As each choir has only twenty-two boys and the average singing life of a choir-boy is around three years, openings are few. Replacements occur when the voices of active choir-boys change, which averages around two per month.

The routine of keeping the choirs populated with the best possible singers is one of progressive selection. Officials announce and hold auditions for eight-year-olds from time to time, and because of the great desire of so many Austrian boys to be-

come Sängerknaben, they listen to hundreds of youthful singers at these auditions. Only two things count: voice and musical aptitude; but standards are so high that few are selected. Those who are chosen take a two-year training course; then, if they pass, they are placed in the reserve choir of forty voices. But even yet they are not full-fledged Sängerknaben. They live at home and enjoy none of the privileges of regular choir members. From this reserve choir are chosen replacements for the regular choirs, and it is when a boy is so selected that he becomes a Sängerknabe. He has now arrived!

"Arrived at the point where the work really begins," an observer might say. Now the boy moves to the Augarten Palace, where he lives with his particular choir. For the entire period of his career as a choir-boy, except when he visits his parents, he will be with the other twenty-one members. He will eat with them, sleep with them, practice with them, play with them. Because of the time spent touring, a choir must when it is in Vienna work with double concentration to keep up with school

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work and musical study, and to sustain the high level of artistry of their ensemble. Actually, the boys spend but six months of the year in school; but during this period the instruction is so individualized (rarely are there more than four boys to a class) that they accomplish as much as other children do in a full school year. Their daily schedule is tight, for between 6:30 A.M., when they get up, and 9:00 P.M., when lights are turned out, they must fit all this in: four-and-a-half hours of school work; two-and-a-half hours of study and home work; two-and-a-half hours of vocal training (including choir rehearsal); one-hour study of a musical instrument; three hours of play; and of course they must eat—"fast and long," according to one official.

"Can a boy be happy and get much pleasure out of life with a schedule such as this?" one might ask. A former Sängerknabe who has had time to think it over threw some light on the question when, on the occasion of his sixtieth birthday, he was asked by the press about high points in his life. "I had the best



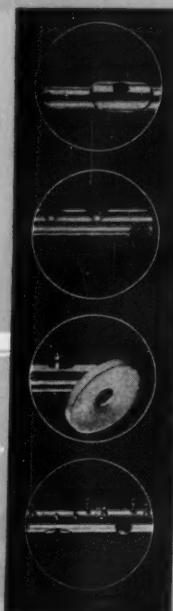
time of my life when I was a Sängerknabe," answered Hofrat Salmhofer, director of Vienna's famous Volksoper.

The facilities of the Sängerknaben are vastly different today from what they were in the days when Rector Schnitt was struggling to keep the organization alive. The Augarten Palace—royal palace of the 18th and 19th centuries, where Mozart, Liszt and Wagner performed for the Austrian nobility—has been completely restored, and its forty acres of grounds landscaped. Here the choir members live, attend their private school, study music and rehearse. During the summer months the boys take turns visiting their own resort

at Hinterbichl in the Tyrolean Alps, where the organization operates a first-class hostelry for some sixty paying guests. While the boys are on vacation they do not follow the rigorous schedule of the Augarten Palace, although they do give frequent informal concerts for the guests.

One of the most dramatic—and deplorable—occurrences in the life of Haydn was when, in his mid-teens, his voice changed and he was literally thrown out of St. Stephens' Boys' Choir with no provision whatever made for his livelihood. This cannot happen to any present-day Sängerknabe—the organization has seen to that. When a boy's voice changes, usually between the ages of thirteen and fourteen, he graduates to the ranks of the "Mutanten," as the older boys call themselves. As such, he may continue to live at the Augarten, in a house which is set aside for the older boys, until he finishes high school. If at that time he decides to go to the University of Vienna or the Music Academy, he may stay on at the Augarten. If the parents of a Sängerknabe die while he is a member of the organization,

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he is formally adopted by the administrative director and remains at the Augarten until he is twenty-one.

To see the Sängerknaben at their best, one needs to visit the Augarten. He needs to talk with members of the fifty-person staff and get some sense of their own dedication; the organization is shot through with it, from Dr. Walter Tautschnig, the administrative director, who was himself a Sängerknabe, to the girl who answers the telephone. He needs to attend rehearsals and see the high-level professionalism of the talented young singers and the good-natured rapport between them and their musical directors. He needs to watch the boys at play, and to sit quietly in a corner of the big hall (now used as a reception-room) where Mozart and Liszt once played, and to feel the harmony of it all. And most of all he needs to see the happy faces and the kindly expression in the eyes of the young boys as they scamper past and with their musical voices utter the ancient greeting of Vienna, "Grüss Gott!" ▶▶▶

"MARCHING ALONG TOGETHER"

(Continued from page 22)

might be an annoyance to Claire, it's certainly an advantage to me to know that there's always someone around to restrain me from reaching for the bread and desserts.

We wear the same dress size, so that we can buy each other's clothes, and our tastes are so similar that I once came home with two identical dresses—one for Claire and one for me—and found that Claire had also bought two dresses. They all turned out to be the same dress. Where alterations are concerned, if I must say so myself, I'm quite handy with the needle, so we never have to spend time with the dressmaker.

In our appearances we always dress alike and wear our hair in the same style. This sometimes creates a problem, because Claire likes her hair to look sleek, and I prefer mine in a bouffant style. But we've even gotten around this by wearing it one way for awhile, and then the other. We also do each other's hair,

which saves endless hours in beauty parlors. Incidentally, when we were in Russia with Ed Sullivan, this turned out to be a lucky advantage for us, because hairdressers are certainly hard to come by there.

When we decided that Claire would take the advantages here and I'd take the disadvantages, I thought I'd be busy for a few days just writing them down, but instead I've been busy trying to think of them. So, all in all, I think we're both pretty lucky ▶▶▶



Wayne State University's second annual Choral Workshop was held February 28. Dr. Henry Veld, conductor and founder of the Augustana Choir of Augustana College, Rock Island, Illinois, was guest conductor. The Workshop Chorus was made up of outstanding singers from over 50 high schools in the Detroit area.

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SUGGESTIONS TO CHORAL DIRECTORS

(Continued from page 54)

works.

The subject of *tessitura* involves certain basic facts pertaining to the safe use of the singing voice. These, in the opinion of many teachers, have been and continue to be widely misunderstood and frequently disregarded by composers, arrangers and publishers. In this connection the designation "tessitura," or "heart of the range," is used in accordance with the definition given by *Grove's Dictionary*: "the prevailing or average position of the notes in relation to the compass of the voice, whether high, low, or medium." This is not to be confused with the word *range*.

No singer can be expected to sing in ensemble a high tone he cannot sing reasonably well in solo. For example, the tenor section as a unit cannot be expected to negotiate high B-flat if members of the group cannot sing it individually.

The easiest volume for singers in the upper half of the range is *mezzo-*

forte; successful *piano* and *pianissimo* singing are more difficult and require training and guidance. Directors will find in their groups individual voices of greater range than the average, but such individual cases cannot be considered as the standard in estimating the safe range and *tessitura* for the average voice.

Tessitura not Indicated

Published music should provide some indication of *tessitura* as well as range. The range of a song may be conservative and yet the *tessitura* so high as to constitute a strain on amateur voices. Voice teachers and choral directors should avoid cataloguing voices, particularly male voices, with any degree of finality if the student is less than 22 years old. The young voice, especially the untrained one, may not reveal its adult calibre in the early years.

Choral directors should assume

the task of keeping in touch with the progress of individual voices. Since this involves frequent voice trials and the willingness to shift the singer from one part to another, it is often neglected. There is the endless temptation to encourage young people to sing certain parts, not because their voices are ready for this particular *tessitura*, but because the chorus needs more voices on that part.

The choral director should restrain his ambition to produce a perfectly balanced ensemble and to perform ambitious musical programs at the expense of the vocal welfare of his individual singers. This effort on his part would be minimized if composers and arrangers would consider carefully the important matter of *tessitura* within the safe compass of the average young voice. ▶▶▶



The Illinois Composers Symposium was a major event during the fifth annual Fine Arts Festival at Southern Illinois University last month.

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HOW TO JUDGE A BAND

(Continued from page 52)

nuance, expression, diminuendo, crescendo, tempo, etc. Is the melody discernible? Are the dynamics observed, musically and tastefully? Does the band say something of value — give the listener a breath of the inspirational or beautiful? Caution: We shouldn't be swayed too much by interpretation, as tone, intonation and rhythm should be emphasized before the final touch of interpretation is applied.

4. *Technic Should Be Adequate.* Judges like good music. They like to hear bands play it. But a band that attempts music that it cannot play well is doing itself an injustice. Neither judges nor listeners are highly impressed in such cases, and while credit should be given for sincere effort, it's hard to see a band rated high, if the notes are not coming out when and as they should. Judges sometimes criticize a band for playing easy music. But perhaps the director is handicapped by local conditions. Listen for bands to play

whatever music they choose, fluently and with precision. To them should go the fruits of recognition.

5. *The General Effect Should Be Interesting.* A band should attract. It should draw and hold the interest of the average listener as well as the judge. The Division-I band will certainly observe the fortés and pianos. Those are the two fundamental producers of "general effect." The director who wants his group to rate well in *general effect* should select music that gives sufficient opportunities to play in an interesting manner.

Vitality Is Necessary

A band that plays with spirit, interest and a sincere desire to make the music live will produce a good general effect. Bands that play in a dull, monotonous style should be given average or medium rating. Well-dressed bands, clean instruments, and attractive directors of

pleasing personality also help the general effect.

6. *Bands Should Look Well.* Uniformity of posture, costume and player attitude racks up points on the constructive side of the ledger. The concert audience likes to see organized entrances and exits. It enjoys courteous, quiet and well-mannered groups. Most bands and directors are aware of this and meet this requirement rather well. So, these items are usually not so *significant* in final ratings as tone, intonation, rhythm, etc.

Summing up: Almost any judge improves with experience as he hears and rates many bands. If he isn't busy judging, he should attend festivals and hear as many bands as possible. It is helpful to take notes on each band. Then he should "rate" them and check later to compare his ratings with those of the regular judges. This will help him to judge bands in future.

It is hard to say just what one ability is most vital for a judge of band music. Surely we need, first of all, to have a genuine interest and an excellent background in the field

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we are judging. It certainly helps, also, if we have developed excellent groups ourselves at the level we are judging.

At practically every contest there will be a few bands that will observe all the fundamentals of top-drawer music performance. In addition, this minority will play with a *polished sound*. They will have *finesse*. We should be alert and remember that No. 1 bands should have those qualities. One other item:—if we are a bit uncertain, we should listen for *attention to detail*. The band that plays with tone, rhythm and intonation of a superior calibre, and pays *minute* attention to detail—that is the organization we should always consider when we pass out the Division-I ratings. ►►►



Normand Lockwood, widely-recognized and much honored composer, has been named composer in residence of the University of Denver School of Music. Lockwood has taught at Yale, Columbia and Oregon universities, Union Theological

JAZZ AND ITS AUDIENCE

(Continued from page 46)



Seminary, Westminster Choir College, Oberlin College and Trinity University. His wealth of compositions includes concert anthems, oratorios, cantatas, operas, concertos, chamber works and vocal music. Lockwood has won two Guggenheim fellowships, the award in music of the National Institute of Arts and Letters and numerous additional awards for his many compositions.

artists by people all over the world, during recent State Department tours, assured these same artists of a warmer reception when they got back home. I won't go into the difference between audiences here and abroad because I feel there is no longer any great difference there—mainly because of these tours, better communication and the shrinking of the world as travel becomes easier and faster for all of us.

Looking back over the 50 years I've spent playing jazz, I'm sure that one of the most gratifying and rewarding experiences of the many I've had was the jam session we got into with a group of native drummers in Lagos during our State Department tour of Africa. Here were musicians with whom we could communicate in no other way, not only because of the language barrier, but because their ears are not accustomed to the progressions and complications of our harmony. But, believe me, that

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was some jam session and we all had a ball!

Something else has come along to enlarge the appreciative jazz audience and bring to it a cross-section of the public who might never have become aware of its existence. This is the trend to include jazz groups in traditional symphonic concerts, arranging music to be played by the combined groups and presenting it in the most sophisticated surroundings—in a most dignified way. The excellent scores for movies and for some TV programs have won a lot of converts, too. Of course, the poor examples foisted on the public by a lot of "follow the leader" master-minds tend to cancel out some of this, but intelligent people always know what they want and where to go to find it.

This is borne out by our experience on the occasion of the presentation of the first traditional Jazz concert at Chautauqua, a spot dedicated to the purest forms of musical culture. There was great trepidation among the members of the Board as to whether this concert would be a success. They needn't have worried.

Staid old Chautauqua rocked that night and it is said that even members of the cloth clapped along with the music and joined in the standing ovation we received. It was also noted that old people who never before had stayed at any entertainment beyond 9 P.M. were among the last to leave after the concert we played. This was the second most rewarding and gratifying experience I've had, and it is interesting to note that we were competing with an opera performance that night and drew the largest crowd ever packed into that huge open auditorium.

It is also borne out by our experiences at Ryan's. If anyone wants to recognize the fact that people in all walks of life and of all ages enjoy jazz, they have only to drop in any night of the week to see teen-agers, U.N. dignitaries, college students, attorneys, doctors, business executives, sales clerks, symphony conductors, composers, artists—all looking and listening, and sometimes getting into the act. It is indeed a thrill to witness the growth of the jazz audience which, like the art form it supports, is beginning to take on new dimensions and universal respect. ▶▶▶

MUSIC ON MY SCROLL OF MEMORY

(Continued from page 58)

with difficulty."

Fritz Kreisler: "In spite of all human theories, life is a mystery, love is a mystery, music is a mystery. No one can really define them. It is a supremely happy thing, nevertheless, that we can realize love and music in life."

Pablo Casals (from *Conversations*

with Casals

by J. M. Corredor): "For me art and life remain inseparable . . . If one desires to play an instrument with all seriousness, one becomes a slave for life."

Roland Hayes (from conversations with Cyrus Durgin in the *Boston Globe*): "First of all, you must want something so much that you will be

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willing to die for it. In my own case, I wanted to sing so much that I gave myself to that and to that alone. There is no easy road and there are no short cuts. You must give yourself to your art no matter whether it seems you are making little progress at the minute."

Robert Browning: "Who hears good music feels his solitude peopled at once."

George Bernard Shaw: "In music you will find the body and reality of that feeling which the mere novelist could only describe to you."

H. A. Overstreet (from *About Ourselves*): No fine sensibility or dignity or profundity of character will be without its quiet, far-reaching effect on the appreciation of music. A man, in short, is known by the music he appreciates. If music does wonders to us it is only when we are inwardly prepared, by experience, for the wonders."

Albert Schweitzer: "Art in itself is neither painting nor poetry nor music, but an act of creation in which all three co-operate."

Boris Pasternak (from *Dr. Zhiv-*

ago): "Art always serves beauty, and beauty is delight in form, and form is the key to organic life, since no living thing can exist without it, so that every work of art, including tragedy, expresses the joy of existence."

And now, as we roll up the scroll, with gratitude for the inspiration of its authors, may their thoughts continue to follow us into our work, and may something of the universality of their message help us all in the beauty and harmony of our living! ▶▶▶

BRITTEN OPERA

MODERN opera has a stalwart champion in England's brilliant composer, Benjamin Britten. To date he has produced nine operas, many of which have been produced all over the world, and one of which, *The Rape of Lucretia*, has been performed more often than any other opera written since 1945. It seems that the prolific Mr. Britten also has a champion in London Records, who bring us not merely the

well-known orchestral sea interludes from his first opera, *Peter Grimes* (1945), but the first recorded performance of the entire work.

An excellent cast of singers headed by Peter Pears in the title role, Claire Watson and James Pease, the chorus and orchestra of the Royal Opera House, Covent Garden, give *Peter Grimes* a lucid and moving reading under the inspired direction of the composer who conducts his opera for the first time anywhere.

The omnipresent brooding atmosphere of the sea, the frustration of the people earning their precarious living from it, Peter's fluctuating moods of loneliness, affection, turbulence, poetry and despair, are brought to life by the sheer inventiveness of Britten's vocal and especially orchestral writing, together with his uncommon grasp of operatic form in all its exciting ramifications.

With this superb recording of *Peter Grimes*, London has taken a significant step forward in adding to the shamefully meager list of recorded operas in the modern idiom.

—A. B.

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Things You Should Know About . . .

RECORDS — Igor Stravinsky is considered by some to be the greatest composer of the twentieth century. He is also the first composer of such status to document his life's work by conducting recordings of his compositions, over thirty of which he has already recorded for Columbia Records. . . . On May 9, 1958, a man whose natural bass voice and dramatic presence had thrilled millions, made his first appearance at Carnegie Hall in eleven years. This memorable recital has been "captured live" in a Vanguard recording, *Paul Robeson at Carnegie Hall*. Also on Vanguard, for those interested in composers performing their own works, Dmitri Shostakovich plays the piano with the Beethoven Quartet in his *Quintet for Piano and Strings*. . . . Continuing with their economical but musically superior three-record packages, Vox Records has released "Vox boxes" of Tchaikovsky symphonies, Chopin piano music including the complete waltzes, and Bach's *Christmas Oratorio*. . . . Anita Darian, now appearing in the Rodgers and Hammerstein musical, *Flower Drum Song*, makes her Kapp Records debut in a popular album entitled *East of the Sun*, the highlight of which is a group of Armenian folk songs. . . . Tchaikovsky's *Grand Sonata in G Major, Op. 37* and Prokofiev's *Sonata No. 9 in C Major, Op. 103*, are superlatively played by the great Russian pianist, Sviatoslav Richter, on Monitor Records. . . . Leopold Stokowski leads the Symphony of the Air in Beethoven's *Symphony No. 7* on United Artists Records. On the same label, Diahann Carroll, one of the stars of the movie, *Porgy and Bess*, may be heard in an exciting on-the-spot nightclub performance, *Diahann Carroll at the Persian Room*. . . . Two new Decca recordings are Richard Strauss' *Ein Heldenleben* with Herbert Von Karajan directing the Berlin Philharmonic Orchestra

and Handel's *Harpsichord Concerto in G minor, Suite No. 7 in G minor*, and *Air with Variations in B-flat Major*, played by Sylvia Marlowe, who also conducts the Baroque Chamber Orchestra. . . . Singers such as Renata Tebaldi, Kirsten Flagstad, Cesare Siepi, Giulietta Simionato and George London, are featured in London Records' latest opera achievements, including Wagner's *Das Rheingold*, Verdi's *Aida*, Boito's *Mefistofele*, and Puccini's *La Bohème* and *The Girl of the Golden West*. . . . The enthusiasm of Broadway's great new musical, *Fiorello*, is effectively captured on Capitol Records original cast album with Tom Bosley in the title role, Pat Wilson, Pat Stanley, Ellen Hanley, and Nathaniel Frey. . . . Samuel Barber, Aaron Copland and Lukas Foss were recently featured in *Les Noces* by Igor Stravinsky, the composer conducting a concert at New York's Town Hall. All contributed their services in the capacity of performer in homage to their composer-colleague. Columbia Records recorded this event and the disc will be re-

leased as an historical document of unusual interest. . . . A recording of two Beethoven sonatas by William Schatzkamer (professor of music at Washington University, St. Louis) was released by Aspen Records under their Spane label. The numbers are *Sonata in E Major, Opus 109* and *Sonata in C minor, Opus 111*. . . . Retail sales of high fidelity equipment should total \$300,000,000 for 1959, according to the Institute of High Fidelity Manufacturers. This figure is \$40 million above last year's sales, due largely to the rising consumer interest in stereophonic equipment. . . . Everest Records offers a new batch of Charles K. L. Davis discs: *Charles K. L. Davis Front Row Center*, with a selection of show tunes by Bernstein, Rodgers and Hammerstein, Porter, Lerner and Loewe; *Songs of Hawaii*, featuring old and new Polynesian songs; *My Magic Island* (music by Bone and Fenton) and *Hanahana Hanolai*. Mr. Davis won the Metropolitan Opera Auditions of the Air last year and is currently filling concert and opera engagements across the nation.



Dirk Bogarde, English screen star, portrays the great Franz Liszt in the Columbia Pictures version of the life of Liszt, "Song Without End," to be released in May, with Jorge Bolet as pianist.

PUBLIC EVENTS — Columbia Pictures has filmed the life of Franz Liszt, featuring a number of the great works of Liszt, Chopin, Wagner, J. S. Bach, Schumann and Beethoven in their entirety—a rare incident in the realm of the motion picture. Jorge Bolet and Dirk Bogarde portray the pianist and the person, respectively. To be released in May, 1960, the film is entitled *Song Without End*. Mr. Bolet, one of the world's finest concert pianists, discussed dubbing for this film in the October, 1959, issue of *Music Journal*. . . . The Music Teachers National Association will hold its Western Division Convention on July 24-28 at the University of Oregon, Eugene. . . . The 25th National Convention and Exhibit of the American Guild of Organists will

take place in Detroit at the Statler-Hilton Hotel on June 27th through July 1st. . . . The 150th anniversary of the birth of Poland's greatest composer was February 22nd, but "Chopin Year 1960" will continue through the anniversary of the composer's death on October 17th. . . . Carlos Montoya, famous Flamenco guitarist, presents his only New York concert at Town Hall on March 18th. Montoya recently returned from a five-month national tour. . . . The third Philadelphia Orchestra Pension Fund Concert, featuring Victor Borge (and originally scheduled for April 12th) has been rescheduled for April 7th. The fourth Senior Student Concert will be presented on April 12th. . . . Founded in 1873 by Theodore Thomas, the 43rd Biennial May Music Festival will take place in Cincinnati on May 2-7, 1960. Four concerts under Josef Krips will feature ten "top" soloists with the Cincinnati Symphony Orchestra and choral groups numbering nearly a thousand voices. Dr. Krips is one of only eight musical directors the Cincinnati May Festivals have had in their 87-year history. Choral works will include Berlioz' *Grande Messe des Morts*, Honegger's *King David*, Haydn's *The Seasons* and the *Gloria* of Vivaldi. *Queen City Suite*, a work for baritone, narrator, children's chorus and orchestra, by composer Margaret Johnson Bosworth, will receive its world premiere. . . . The Fred Patrick Opera Company will soon commence another national tour, offering *Die Fledermaus*, *Cosi Fan Tutte*, *La Boheme*, *The Telephone*, *The Old Maid and the Thief*, *Madama Butterfly*, *La Traviata* and *The Barber of Seville*. Opera in English is stressed by this group; anyone interested should write to Robert Gardiner, 114 East 32nd Street, New York 16.

SCHOOLS — Mississippi Southern's Fifth Annual Forum of Contemporary Music will be held Saturday and Sunday, March 12 and 13, Hattiesburg, Miss. It is co-sponsored each year by the Southeastern Composers League and the Division of Fine Arts at the college. . . . William Preucil, violin instructor in the State University of Iowa department of music, recently made his Carnegie Hall debut in New York City. . . .

The String Quartet of the Eastman School of Music will make a State Department tour of the Middle East this spring. The group will give 25 formal concerts, visit schools of music, and take part in radio and television programs. . . . The Sainedberg Chamber Players and the New York Woodwind Quintet were the featured performers recently during the Seventh Annual Sarah Lawrence College Chamber Music Series at the college campus in Bronxville, New York. . . . Stephens College, Columbia, Missouri, is expanding its program this Fall to offer a Bachelor of Fine Arts degree. Breaking its fifty-year tradition as a two-year college for women, this step will be offered in four fields: Music, Theatre Arts, Fashion Design and Dance. Students will spend two summer months in study in order to combine professional type work with academic training. Two new residence halls are under construction in order to increase enrollment. . . . The entire cost of the Manhattan School of Music's production of Ikuma Dan's opera *Yu-Zuru* has been underwritten by Julius Muller, president of the Cosa Corporation, and Mrs. Mueller. This will make it possible to turn over the entire proceeds derived from the performances to the Manhattan School for scholarships for Japanese students, a sum of nearly \$16,000. This American premiere of Mr. Dan's prize-winning work represents the first Japanese opera ever given in this country. . . . An exhibition of musical instruments combined with a display of works of visual art, books and manuscripts on musical themes, opened recently at the Yale Art Gallery. It is the first undertaking of its kind at Yale University and includes 28 instruments from the late 15th through the early 20th centuries. . . . The Pablo Casals Master Class in cello will meet at the University of California, Berkeley, April 2-29. . . . A composition by Warren Benson, associate professor of music at Ithaca College will have its first performance

by the Institute Cultural Anglo Uruguayo Symphony Orchestra, Silvio Aladjem, conductor, in Montevideo, Uruguay, June 1960. . . . The University of Arizona, College of Fine Arts will have its seventh annual Regional Music Festival in Tucson, May 6 and 7. . . . Work on a new three-million dollar building for the Faculty of Music will begin this summer at the University of Toronto. The building will include an opera stage, an 800-seat theatre, a concert hall, music library and many teaching and rehearsal studios.

CONTESTS AND AWARDS — The National School Orchestra Association is administering the *Fawick Orchestra Composition Contest* which will select compositions for the average high school orchestra. The deadline is May 1. Information is available from NSOA, 1418 Lake St., Evanston, Ill. . . . William Goetz, noted film producer and patron of the Arts, has volunteered to donate the Grand Prize of a cash award and a New York recital to the winner of the *Franz Liszt Piano Competition*. The finals will be held next month in New York's Town Hall. . . . The 13th *Prague Spring International Competition* for solo singing will be held in May as part of the Prague Spring International Music Festival 1960. Singers of all nationalities between 18 and 30 will compete. . . . Photoplay Magazine has named recording star Frankie Avalon "Best Male Singer," taking into consideration that he is considered one of the most versatile performers in show business. . . . The Society of Older Graduates of Columbia University presented its annual "Great Teacher Awards" to composer Douglas Moore and Dr. Raymond D. Mindlin, professor of Civil Engineering, both members of the Columbia faculty. . . . Ten major symphony orchestras have been awarded grants of \$500 each by the *American Society of Composers, Authors and Publishers* to promote contemporary music. . . . The National Federation of Music Clubs Young Composers Contest is for chamber music and choral compositions. It is open to citizens of the United States who have reached their 18th birthday, but have not passed their 26th by April 1, 1960.

When responding to advertisements or information, your mention of Music Journal will be appreciated.

The prizes will be \$175 and \$125. Deadline is April 1, 1960. Write to Hattie Butterfield, 445 West 23rd Street, New York 11. . . . Open to all composers, regardless of age, nationality and musical tendencies, the AIDEM Composition Contest is for chamber orchestral compositions. First prize is 1,000,000 lire with performance. Deadline is March 31, 1960. Write to Direzione dell' AIDEM, 28 Viale Poggio Imperiale, Florence, Italy. . . . The International George Enescu Music Competition,

open to violinists and pianists under thirty-three years of age, will take place in 1961 in Bucharest, Rumania. For information write to Dr. Isosif Dolezal, Legation of the Rumanian People's Republic, Washington, D. C.

AWARDS — The *National Association of Teachers of Singing* has awarded a one thousand dollar prize, and the title Singer of the Year, to Barbara V. Faulkner, dramatic soprano, of New York City.

. . . The young American pianist, Van Cliburn, has established an annual award bearing the name of Mme. Rosina Lhevinne, his former teacher at Juilliard School of Music. . . . Mrs. Ursula Mamlock of New York City and Edmund J. Siennicki of Cleveland were the winners of the *Fawick Orchestra Composition Contest* held recently in conjunction with the National School Orchestra Convention at Fish Creek, Wisconsin. . . . Tony Lavelli recently received a Special Citation from the *American Accordionists' Association* and the *Accordion Teachers Guild* citing his One Man Show and his efforts "To encourage youngsters to take an active interest in music and sports, as well as their school studies". . . . Martin Canin, young New York pianist, has received the 1959 *Henry H. Bellamann Foundation Award* of \$500 for meritorious achievement in music.

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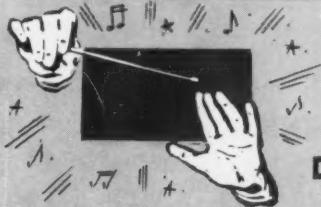
BOOKS AND MUSIC — *The World of Jerome Kern*, a biography by David Ewen, has been published by Henry Holt and Company, and is copiously illustrated with nostalgic photographs. The author may be remembered for past books such as the *Complete Book of the American Musical Theater*, *Richard Rodgers* and *A Journey to Greatness: The Life and Music of George Gershwin*. . . . Ten award-winning essays written by third-year students in major law schools throughout the country are included in a new publication by Columbia University Press entitled *Copyright Law Symposium, Number 10*. Richly annotated with statutory and case references, the papers make a constructive contribution to their field of research and will be of great value to lawyers, authors and laymen as well. . . . G. Schirmer has released a new addition to its library of musical classics (Vol. 1797), *Six Viennese Sonatinas for the Piano*, by Mozart, edited by Joseph Prostakoff. They are selected movements from Five Divertimenti (Serenades) for two clarinets and bassoon (Köchel-Einstein Catalogue 439b) composed by Mozart in Vienna in 1783. . . . Emanuel William Hammer is the well qualified translator of Brachvogel's *Friedemann Bach*, recently published by Pageant Press,

Inc. Friedemann Bach, the ill-fated son of Johann Sebastian Bach, did not achieve the fame he deserved. His *Lassus and Lydia*, however, won wide acclaim shortly before his death in 1784. *Friedemann Bach* is a historical novel worthy of the name. . . . *A Guide to Stereo Sound*, by David Tardy, is a recent release of Popular Mechanics Press, which prepares the reader for the constant change and development in this new field. Profusely illustrated. . . . The Viking Press offers a beautiful new book—*Mozart: A Pictorial Biography*—showing the protean personality of this giant genius. Erich Valentin, author of *Beethoven: A Pictorial Biography* and a contributor to *Music Journal* [Jan. 1960], has spent many devoted years of research resulting in a valuable contribution to the field.

. . . *Eight Children's Songs from Hawaii* is the title of a new song folio by Carol Roes. Three songs are in Hawaiian as well as English; Hawaiian pronunciation is described in the folio. . . . A wealth of piano music is offered in the catalog of publications of The Associated Board of the Royal Schools of Music (London) for which Mills Music, Inc. is the American representative. The list includes the Beethoven Sonatas, edited by Craxton and Tovey, the Tovey edition of the Bach *48 Preludes and Fugues*, the York Bowen edition of Mozart, and others. . . . The Viking Press has published *An Illustrated History of Music*, by Marc Pincherle, Honorary President of the French Society of Musicologists. This large book is well worth the investment and should appear in every music school library. It is undoubtedly one of the most elaborate books on music ever published. The history of music takes on a new vitality with this presentation; it should be an inspiration to both teacher and student. . . . A comprehensive outline of the growth of the Bach family is Karl Geiringer's *Die Musikerfamilie Bach*, which recently came out in Munich. The author has already brought out a short version of his book in English. The present enlarged edition makes use of sources only recently discovered, and opens with a detailed study of musicians and composers in the Bach family previous to Johann Sebastian, principally Johann Christoph (1642-1703) and Michael

Bach (1648-1694). The second part of the book deals with the climax of the Bach family, namely its son Johann Sebastian, whose works are compared with those of his predecessors. Part Three, devoted to J. S. Bach's sons and grandsons, describes the family's decline from glory and its musical inheritance in the works of Haydn and Mozart. An outline of the cultural background in Germany in the 17th and 18th centuries is authoritatively presented.

ADDITIONAL NEWS — The spread of the harmonica as a school instrument in Great Britain was reported recently by M. Hohner, Ltd., of London. There are now more than 1,000 school harmonica groups in England with children as young as seven taking part. . . . Sales of pianos broke all modern records in 1959, an increase of 29.5% over the total of 152,799 sold in 1958. The figures also reflect an increase in demand for the grand piano in the home.



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CHILDREN DISCOVER SOUNDS

(Continued from page 64)

veloped his natural response to music and enjoyed the sounds around him.

In a nursery-school where I worked with three-year-olds, I had ample opportunity to observe how every one of the children's activities contained the seeds of music. Their movements and sounds turned into music when they were sawing wood, pounding clay, taking a trip or playing on

the swings, see-saws and jungle gyms.

In play, a child re-enacts his life experience. When he is encouraged to express his natural movement through rhythm and sound, he channels his imagination and converts it into a happy musical experience.

For example, a few days after we visited the local firehouse, one of the children excitedly suggested, "Let's play firemen!" This was immediately

taken up by a group of enthusiastic youngsters. They vividly recalled the siren and alarm sounds. They remembered the firemen's hats, boots and raincoats which they had seen on the bright red truck when we lifted them up to sit on it.

Then the drama unfolded. We played "resting music" while the "firemen" were waiting for the alarm. On my signal at the piano, a child sounded the alarm with the triangle. Others jumped up, put on their imaginary boots, hats, raincoats and hopped on the truck. They imitated the sounds of the sputtering motor and as they arrived at the scene of the fire they unreeled their hoses (long cardboard boxes) and made hissing sounds like water running through them. They aimed their hoses at the flames, rubbed their eyes as though there was smoke, darted around quickly, getting out of the way of a "wall falling down."

Gradually their movements slowed down. The fire had been put out! They climbed back on the truck, simulated a dying siren on the way back to the "firehouse" — took off their gear, made believe they were exhausted and lay down on their bunks.

A Job Well Done

The drama ended, as it had begun, with "resting music." The little firemen had responded to the musical cues I gave them with precision and absorption, like members of an orchestra following their conductor.

Should this surprise us? Musical instinct is as old as man. The first musical instrument known to primitive man was his voice; the second, his heartbeat. He clapped his hands to his heart's rhythm centuries before he invented the drum. Then, the drum and his voice expressed his wonder of the world around him, his joys, fears, supplications and all the important events of his life.

To imitate all that he heard about him, especially the high-pitched bird calls, he created crude wind instruments; to interpret the more complex sounds of nature and his inner soul, he invented the strings.

A child brings the primitive home again—to your home. Give a child a drum and he will literally show you what is in his heart. He may tap

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Howard Akers—Del Baroni—Harold Bennett—William Bergsma—George Bornoff—James Burke—Irving Cheyette—Lawrence Chidester—Irvin Cooper—Norman Dello Joio—Raymond Francis Dvorak—Maxwell Eckstein—Henry Fillmore—Lukas Foss—Edwin Franko Goldman—Howard Hanson—C. Paul Herfurth—Sigmund Hering—Marguerite Hood—Merle Isaac—Harold M. Johnson—Archie N. Jones—

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the side of the drum, bottom, outer edges, the middle of the skin. He may bang it with his fist, try one finger at a time, may poke it to see if he can make a dent in it or try playing it with his feet. One tiny boy, after trying to manipulate the drum with both feet, finally drummed with his hands and exclaimed joyfully, "My hands are barefooted!" Then he sat on the drum and sang: "I am a sitter; I sit on my head."

Begin Learning Process

Invariably, after a period of keen exploration, a child will sing. He may wish to express his feelings with an original melody which he may hum at first, then make up his own words. The first song composed by a five-year-old in one of my pre-instrument groups proclaimed: "I like my song! I want to sing my song!" Next this child discovered he could play it on the piano. Then he asked me how to "write it down" with "real notes." He was launched on a learning process sooner than I had planned for him because he discovered the need for himself. And that's important!

Another child who made up a song sat down at the piano and fished for harmonious sounds that went with his melody. He was giving himself his first lesson in harmony.

You as parents can ride new paths of pleasure with your children by "letting yourself go" on a "live" instrument. By tapping a rhythm on a drum or a tambourine as a simple accompaniment to any kind of a song, you will enter your child's happy world. It's loads of fun making music this way.

For thirty-five years the *Portland Junior Symphony* has served the cause of music in Oregon. The history of the impact this active cultural organization has had on the talented youth of the region and the status it has achieved through the years is outlined in the book, *Music Is Where You Make It*, by Jacob Avshalomov. Other communities could well follow their example. The book may be obtained from the Portland Junior Symphony Orchestra, Portland, Oregon.

On "high energy days" when kicking, yelling, slapping and pushing are the maddening order of the day, try channeling these impulses through music. Kicking and yelling are one step removed from the *March*, which every child adores. Slapping and pushing translated to the drum or tambourine make an excellent timekeeper for the marchers. Once energy is converted in this way, your child's imagination will undoubtedly suggest the next step.

You can encourage your child's

native curiosity about music by furnishing him with the basic tools—the rhythm instruments—drum, tambourine, triangle, cymbals, bells of any pleasing variety. Interesting sound-effects can be found by adding maracas, claves (two solid hardwood cylinders), sand-block and a plastic or bamboo flute.

If we guide the first efforts, a child's true musical creativity can blossom and grow into a deep appreciation for the fuller orchestra of life. ►►►

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CONTEMPORARY AMERICAN OPERA

(Continued from page 82)

those who continue to "wallow in the tunes of the Metropolitan."

In answer to a question from Dr. Carp, Marc Blitzstein sagely differentiated between "grand" opera and musical comedy, the former representing "a fully integrated stage work (in all phases) of an elevated moral and emotional purpose," adding that jazz knows no emotional limitations, legitimately expressing

anger, blues and comedy. This observation was supplemented by Mr. Rudel's comment on the wide use of jazz in modern European works.

Messrs. Moore and Rudel then joined in singing the praises of the college opera workshops, with their freedom in choice of repertoire and in repeat performances as well as premieres. Listeners were reminded that opera has become a part of the

living curriculum in our educational institutions, not only for the music major but for the student of the arts and sciences in general.

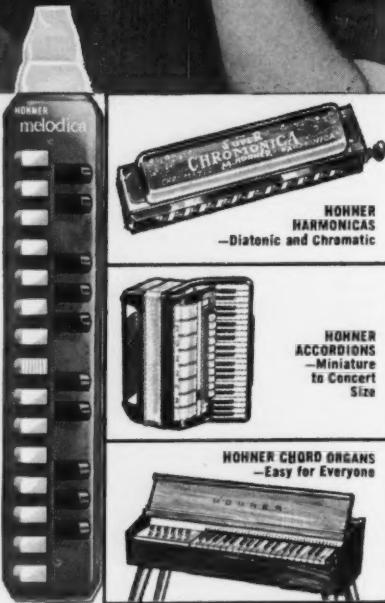
Mr. Perkins concentrated on sifting the maze of available material in search of a possible trend in American opera. Is it going in the direction of the jazz idiom or continuing the tradition of Italian lyricism or possibly discovering American folklore?

The experts debated these questions for a full two hours, while a large dinner audience responded with enthusiasm, occasionally injecting personal inquiries of a provocative nature. Such frank and revealing discussions are highly recommended to groups of music lovers of all kinds. A complete taped recording of this unique symposium may be made available on application to the New School. ▶▶▶

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MUSICAL LEGEND

The tree in silence heard the birds
Make music of the day.

She heard the wind strum on the
leaves

Its own mysterious lay.

The tree was sad and yearned and
longed

To sing the hours away,
But stillness was the only song
That she knew how to play.

She sorrowed through the patient
years,

And tired of everything.

Then one day someone cut her down
By order of the king.

From her a violin was carved
With skillful laboring.

"I lived in silence", said her ghost.
"Now that I'm dead, I sing".

—Alice Josephine Wyatt

CLOTHES MAKE A BAND MUSICIAN

(Continued from page 72)

have fancy trim but should have striking stage colors — white, dark blue or black.

One idea that is becoming popular with the concert band is the tuxedo type of uniform, over which a dicky is worn whenever the dress needs to be flashier. The concert band and the marching band are often essentially the same organization, wearing the same outfit. The current trend is to distinguish between the two types of programs with contrasting apparel. Two complete sets of uniforms are not needed when the necessary football field color can be added as desired.

Speaking of apparel for orchestras reminds me of the hidden orchestra at Bayreuth, Germany. The Wagnerian Festival there takes place every summer in very hot weather. There is an interesting arrangement for the orchestra pit, which hides the players from the audience. If the audience ever got a look, they would find the group comfortably attired in shorts and cool sport shirts!

The uniform vest or dicky idea can be compared with summer wear, too. On our beaches we see women in bathing-suits whenever they are in the water, but when promenading on the beach, they wear a variety

of robes and jackets over the suit to protect them from the sun, or for warmth if it is a cool day.

The most popular type of school music is the band. Though there are many reasons for this, it was the attractive uniform identified with the marching band that gave the impetus and propelled the thirty-year growth that is still gaining momentum. Band directors today prob-

ably cannot recall the efforts of their "forefathers," who ran all over town borrowing instruments from local musicians whenever the school band had a rehearsal or performance.

The uniform will continue to guide the successful music program, for the uniform represents showmanship — showmanship that rewards a child with pride, a sense of responsibility, and the happy feeling of achievement — showmanship that gives the public the kind of entertainment it loves to support. ▶▶▶

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Music Club: Junior Size

GLORIA ACKERMAN

CHILDREN studying music all by themselves can lose interest. They may appear in annual or semi-annual recitals, but in those long, lean months between, they need an incentive. The idea I use to stimulate children and help them develop a sense of competition is the *Music Club - Junior Size*.

Once a month, usually on a Sunday afternoon, the children gather at the home of one of the pupils. The Music Clubs are composed of about a dozen children each, and I try to group the same age children together.

After they have all arrived and been introduced to each other by the host or hostess of the day, we start off with a 20-minute session in which we have a group quiz on basic musical questions. Or, I may give some background on a composer or other facet of music history and this is followed by a question period on what they have just heard.

Each child then plays a piece on which he has been working currently. After each child has played, we sight-read some popular songs. Those children who have brought other instruments they can also play accompany the piano. The rest of the children sing along.

To vary the activities at the Music Clubs, I occasionally ask the father of one of the pupils to bring

a tape-recorder. After the children have all performed, they can listen to their own work played back. This is fun, but also instructive, since they quickly see how they compare with the rest of the group.

Guests Are Invited

Other times I invite a professional musician or two to accompany the children in their "fun" pieces, or to accompany me in a single movement of a duet or trio. As we go along, we explain how the composer is working. Since the children are six to twelve-year-olds, I try not to strain their powers of concentration, or their ability to sit still too long!

At the end of an hour or so it's time for treats—cookies and punch, or soft drinks, or ice cream.

How do the parents like the idea? Since each mother is required to act as hostess only once or twice each year, it is no great burden, and there are bonuses. As one parent pointed out, "We find it so much easier to get Jimmy to practice now, and having to perform before other children

has helped him become less self-conscious and more socially poised. We're glad to do it."

In my own case, the Music Clubs offer an added advantage to my teaching. Most of my pupils prepare each year for piano examinations and scholarship awards offered annually in my city by the Cincinnati Music Scholarship Association (P.O. Box 140, Cincinnati 8, Ohio). This Association offers piano scholarships in each of eight musical grades to students of all ages. The scholarship gives ten monthly consultation lessons, in the company of their regular teacher, with an artist teacher on the faculty of the Cincinnati College-Conservatory of Music.

To prepare for these piano examinations and scholarship awards, my students must be proficient in sight-reading, ear tests, technique pieces and studies. All of this work can be studied painlessly in connection with the Music Clubs. Last year, Junior Size Music Clubs paid off for me—I had the honor of seeing three of my pupils win scholarship awards! ▶▶▶

A graduate of the University of Western Ontario, the Royal Conservatory of Toronto and the Cincinnati College-Conservatory of Music, Gloria Ackerman has taught privately since 1954. She has studied sacred music under Ifor Jones at Union Theological Seminary, New York City, and has been recognized for outstanding results with youthful piano students, using the pleasant methods described above.



The author and club members.

OPERA IN GERMANY

THE State Opera in Hamburg will soon present the world premiere of Hans Werner Henze's *Der Prinz von Homburg*, the libretto by the Austrian poet Ingeborg Bachmann. This autumn, Arnold Schönberg's opera, *Moses and Aaron*, will be given its first German performances in Berlin. Particular interest is focused on the performance in Stuttgart of a new opera by Carl Orff, *Oedipus*, to be directed by Wieland Wagner. The German premiere of Shostakovich's opera, *Lady Macbeth of Mtsensk*, will be given in Düsseldorf, while the Bavarian State Opera promises the premiere of Leos Janacek's *Mr. Broucek's Excursions*.

Nabokov's *Tod des Grigori Rasputin* and Zimmermann's *Soldaten* will have their premieres at Cologne. The first performance of Leibowitz's *Circulaire de Minuit* will be given at Darmstadt, and in October the first performance of Giselher Klebe's *Die Ermordung Caesars* will be held at Essen. The new Swedish opera, *Aniara*, by Karl-Birger Blomdahl, will premier at the Hamburg State Opera in March.

Looking back, an unqualified success—both for music lovers and scholars—was the premiere of Klebe's *Die tödlichen Wünsche* during last year's Festival of Twentieth-Century Theatre Music in Düsseldorf. Klebe, aged 34, was already known for his Schiller opera, *Die Räuber*. ►►►

The American premiere of Malcolm Arnold's *Grand, Grand Overture* was presented by the Lima Symphony in Ohio under the direction of William Byrd in February. The work is scored for 3 vacuum cleaners, 1 floor polisher, 4 rifles and full orchestra. It was written as the opener for the zany Hoffnung Music Festival in London in 1956, familiar to many Americans through recordings of the program. Malcolm Arnold is one of England's most celebrated composers. In addition to many serious works, he has written the background music for such movies as *Bridge on the River Kwai*, *Hobson's Choice* and *Suddenly Last Summer*.

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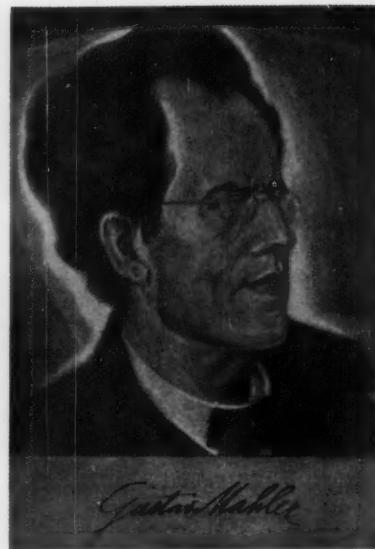
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RECORD REPORT

GUSTAV MAHLER'S *Symphony No. 4 in G* has been recorded by the Chicago Symphony Orchestra, Fritz Reiner conducting, with soprano Lisa Della Casa. Mahler stands out in this performance, further reminding the listener that this composer wants to be received on his terms, for his music is a self-portrait. It is simply up to the individual to decide whether or not he likes what he hears. (RCA Victor, LM-2364.)

George Gershwin's *Rhapsody in Blue* is played by Earl Wild, who is widely remembered for many appearances with Paul Whiteman's Orchestra, which orchestra premiered the work in 1924. On the opposite side of this disc is *An American in Paris*. (Boston Pops Orchestra, Arthur Fiedler, conductor; LM-2367.)

Opera for People Who Hate Opera is a third RCA release offering selections from the well-known operas of Verdi, Puccini, Rossini,



(1860-1911)

-Sketch by Richard Loederer

Mozart, Donizetti and Barber, featuring such vocal artists as Bjoerling, di Stefano, Elias, Moffo, Rysanek and Warren. Amusing cover notes by George Marek explain the unusual title of this album, LM-2391.

ADULT PIANO BEGINNERS

(Continued from page 62)

are far more who realize the advantages of having a specialist who can steer them around certain difficulties and spur them on to loftier heights.

Just what are some of the difficulties that should be avoided? Strangely enough, most of the adult's problems are neither musical nor physical — they are psychological. And this is where he needs help and understanding. First of all, he has an ego as big as a mountain, and tends to be overly embarrassed when he makes a mistake or exposes his musical ignorance. The young child, though he's no happier about his mistakes, accepts them as part of the routine learning situation and bounces back for more. The adult will talk your arm off at the lesson just to avoid playing something which he feels he hasn't quite mastered. Correct him and he has five reasons why it happened that way. Ask him to play for someone else and he might collapse on the spot, even though he really would like to be able to play for others.

Perhaps the biggest complaint that teachers have about older beginners is their tendency to be irregular with lesson appointments. Business pressures or home obligations seem to be the main excuses, yet little do adults realize that it is exactly at this time that they need their lessons most. Just to get "back on the track," despite a forced lack of practice, is well worth the price of a lesson, to say nothing of the assurance that one is not slipping backwards.

Few Real Limitations

To what extent are physical limitations such as large fingers, stiff muscles and lack of co-ordination deterrents to the adult? Only the first of these is of any major concern to one skilled in teaching adults. Unresponsive finger muscles soon limber up with daily practice, and the judicious selection of teaching materials will provide the student with an ample supply of music to please

his taste.

On the other side of the ledger, the adult actually has some points in his favor. First of all, his attention span is greater than the young child's, which helps both at the lesson and in daily preparation. He has greater reasoning power, therefore he can understand points which might be beyond the grasp of a child. Furthermore, there are subtleties of interpretation in music which only the mature mind can appreciate. These ideas may be presented to the youngster with little or no meaning to him.

Although the larger hand of the adult can be a liability, in most cases it is a real asset. There are many beautiful pieces which are literally "out of the child's reach" simply because of his small hand. The adult can play these full chords with ease almost from the beginning. He can have simple yet full music much earlier than the young student.

Any advice for our adult beginner who is eager to get started? For most of our friends, here are a few simple tips which are good insurance for a long musical life:

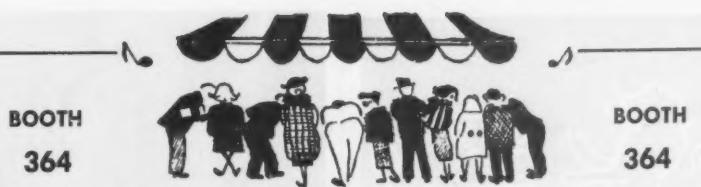
1. Be willing to start *at the beginning* and devote time regularly to your musical endeavor.

2. Have patience and give yourself at least 6 months as a minimum trial period.

3. Don't be over-ambitious — you are not competing with Van Cliburn. *Clair de Lune* can come later, if it has to!

Follow these suggestions and you have a real chance of developing enough understanding and skill to derive lasting pleasure from music—and your piano. ▷▷▷

The New American Guide To Colleges by Gene R. Hawes has been published by The New American Library, Signet Key Original. It is a handy, up-to-date, paperback volume which will be of immense value to parents and students seeking answers on selecting a college. Covering many subjects, such as cost, scholarships, entrance requirements of more than 2,000 colleges and universities in this country, it is easy to use, concise and inexpensive to purchase.



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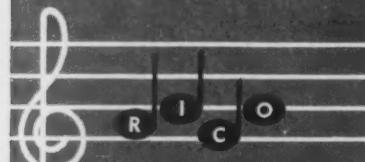
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RUDOLPH ROBERT

THE story of Antonin Dvorak is one of the musical romances of the nineteenth century. Fame, far outside the boundaries of his native Bohemia, had already come to him when, in September 1892, he accepted an invitation to take up a position in New York as Director of the National Conservatory of Music. He was accompanied by his wife, two of his children, and a young man named Joseph Kovarik, who acted as his secretary.

It was between the dull rounds of New York social life and teaching that Dvorak read a Czech translation of Longfellow's poem, *Hiawatha*, which impressed him greatly. Shortly afterwards there appeared in his notebooks sketches of which at least one was later to be woven into the popular symphony by which he is

known the world over. Work on it was begun in New York in January 1893, and it was completed in May of the same year.

A man with a passionate attachment to the countryside, Dvorak had found the demands made upon him by the great city far too exacting. He therefore welcomed Joseph Kovarik's suggestion that they should all visit Spillville, in Iowa, where Kovarik's father lived. The Dvorak family, father, mother and six children, arrived in Spillville on the 5th of June, 1893, and the composer was delighted to find himself not only in magnificent country but in a thriving Czech colony. Here it was that the finishing touches were given to the *New World Symphony* (and here, incidentally, that Dvorak composed the famous "Negro" quartet).



-American Music Conference Photo

Because of his close association with Dvorak, Kovarik was often questioned as to the sources of inspiration for the symphony and the circumstances in which it came to be created. But beyond stating that the composer was greatly interested in the dancing and the music of the Red Indians, the faithful friend and amanuensis was able to reveal little.

The existence of Dvorak's great work soon became known to the American musical public, and demands for its early performance became insistent. When it was heard, on the 1st of December, 1893, the superlative qualities of the symphony were immediately recognized. Writing home to his publisher, Dvorak could report that the Carnegie Hall was "crowded with the best people of New York," and that the applause was so frantic that "like visiting royalty" he was obliged to take his bows repeatedly from his box.

Audiences Impressed

The *New World Symphony* conquered all hearts. In particular, the slow movement, with its haunting *cor anglais* solo, made a deep impression on audiences. So, too, did the finale, which contains a passage suggestive of the Spillville organ, on which Dvorak played. Even the sternest critics could not deny the symphony's charm, vitality and brilliant orchestration.

Much has been written about the American melodies woven into the work, especially the hints of Negro spirituals. Dvorak himself said he had not made use of any original American themes, but had only composed in the spirit of the national song tradition, and that his music remained "Bohemian music" in all its essentials. Undoubtedly its genius is Czech; but America may justly claim to have provided the inspirational spark. The appeal of the *New World Symphony* is, of course, universal. ▶▶▶



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What Is a Conductor?

WILLIAM SEBASTIAN HART

WHEN a large symphony orchestra is playing well, it is really a mighty musical instrument, made up of many individuals each of whom adds his own bit to the total effort. It is certainly the most complicated musical instrument ever created—the most versatile, and, to many, the most moving. The orchestra needs somebody to "play" it and that is the conductor.

The early orchestras, back in Mozart's day, never dreamed of such a thing. The violinist conducted—or sometimes the harpsichordist, cuing in members with a nod of his head. The musicians in the back had trouble following the cues. Sometimes they came in at the wrong place and did not play together as, of course, they must. Mozart's orchestral music, in fact, must have sounded pretty sloppy as originally performed.

The conductor, like so much else in music, came from the churches. The choirmaster carried a staff much as the lead choirboy does today and banged it on the ground to beat time for the choir. Orchestras began to get people to do the same thing for them. Banging a pole up and down in front of the orchestra was considered a necessary evil, and the time-keepers were not very highly respected. Sometimes, though, composers would lead the orchestra in order to keep their music from being butchered.

One, Jean Baptiste Lully, managed to bring the pole down so hard on his foot that infection resulted and he died not long after of blood poisoning. Obviously, the pole was not a very satisfactory method of conducting and so choirmasters and conductors began using a rolled up sheet of music to beat out the time. From there it was only a step to the baton.

A Conductor Is Born

By the beginning of the Romantic period, musicians had realized that a conductor was essential for an orchestra. Someone with great skill and knowledge of music would have to lead, and this realization is the birth of the professional conductor.

Early conductors had only a first violin part to conduct from instead of a full score. They had to direct the other instruments from memory, or from inspiration. Ludwig van Beethoven conducted the first performance of his monumental *Ninth Symphony* from a first violin part, which is remarkable because this work not only employed the largest symphony orchestra used up to that time, but also a full vocal chorus and

Dr. William Sebastian Hart is founder and musical director of the Gettysburg Symphony Orchestra. He is a member of the faculty of Peabody Conservatory College of Music in Baltimore, and for twenty years has played in the Baltimore Symphony Orchestra. He has taught in the Baltimore public schools and directed such noted attractions as Royal Danish Ballet and London International Festival Ballet.



4 vocal soloists. It is all the more remarkable when one realizes that Beethoven had become totally deaf, and could not hear one note of the music he was conducting. The soprano had to turn him around after the performance and show him the applauding hands before he knew the audience was cheering him wildly.

Preparation Important

A good conductor will know before he ever gets up on the podium what each of the lines of the score will sound like, how they should all sound together, and how the music should be interpreted. He must control the balance of the orchestra, deciding, for example, just how loud the trumpets should be in relation to the woodwinds. He must set the pace of the music. If a composer has written *andante* (slow) the conductor must decide just *how slow* the music should be, and different conductors will play *andante* passages at different speeds. He must perform the mechanical task of seeing that the instruments are together, that they enter on time, that they stop precisely when they should. Without him, a pizzicato (plucked string) would not be a single plunk from 40 violins, but a series of 40 little plunks. A conductor must contend with a wide variety of technical problems, which requires a solid grasp of musical technique, and must communicate at all times with the orchestra.

The attention of the musicians rightfully is focussed on the point of the baton which the conductor uses to set the pace of the music. With his other hand he indicates the shading and dynamics.

Beyond all the mechanics and the gestures, the conductor is conveying to the musicians his own inner conception of the composer's music. The players then, by a sort of telepathic response, faithfully reproduce in sound what the conductor has told them in silence. To get response like this the conductor must be a diplomat, a teacher, and a fine musician. Most of all he must command respect. All of these things will make a man a good conductor. A great conductor has an added quality—he is *inspired*. He inspires his men to

(Continued on page 143)

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Educational Television Is Here

DONALD J. SHETLER

TELEVISION critics, at their best when beating down sick comics and morbid westerns, have ceased to defend the TV industry and begun to ask "Why can't we have a more mature diet of programming via the flickering tube?" A few courageous ones have advanced the idea, not a new one to be sure, of a fourth "cultural" television network to elevate the mediocre fare being offered to millions of disillusioned viewers. Citizens fortunate enough to live in an area having an educational television station know that this idea has become a reality. Instead of rigged quiz shows, hours of unfunny people, formula shoot-'em-ups, almost continuous commercial pitches, rock and roll marathons and still more commercials, daily shows featuring brilliant teachers, gifted artists and informed discussion of important world, national and local issues are free for the mere turning on of the set.

Several hours of outstanding musical programs are telecast each week by stations affiliated with National Educational Television. These programs on film and video tape present outstanding musicians performing seldom heard works, full length concerts by our greatest symphony orchestras, fine American composers revealing the intricacies of the language of music. This is a real

"switch" from the once-a-month concert we are accustomed to seeing.

Stations carrying these great musical features are Educational Television stations. They have the following things in common:

1. They operate on television channels reserved by the FCC in 1952 expressly for non-commercial educational use.
2. They are locally financed and operated. Funds from taxes, business and industry, and private contributors make it possible to exist.
3. They produce educational television programs designed to serve the needs of their communities.
4. They have large, interested audiences. Research studies indicate that in some communities these comprise 30 to 40 percent of the local TV homes.
5. They are growing organizations. Stations in 1958 presented almost twice as many programs as they did in 1956.

Musical Series Offered

As part of a program package offered to affiliated stations, NETRC has been distributing excellent musical programs for more than five years. In some localities outstanding musical series have been seen two or three times. Other cities, still without an educational channel in operation, telecast these programs over commercial channels. This is possible when a non-profit agency rents the programs from National Educational Television and sponsors them locally.

A unique advantage of these programs is this: most of them are made available as 16 mm. motion pictures



after completing their run on network stations. Unlike commercially sponsored programs, which live for only the time they are being aired, fortunately in many instances, most NET programs are licensed for audio-visual use. Distribution headquarters for these programs is the Audio-Visual Service of Indiana University at Bloomington, Indiana. Several music series have already been purchased by film centers, regional rental libraries and college audio-visual centers. They are available to non-profit organizations and schools for a small rental fee. Listed below are titles of a few of the series now available.

Music for Young People shows small ensembles and soloists in the role of performer-teachers with children as student-listeners; features an informal atmosphere wherein the families of instruments are introduced; presents fine artists performing great music in full movement form. (Thirteen half-hour programs).

Music as a Language presents discussion and illustrations of musical composition, orchestration and instrumentation. Dr. Howard Hanson is the featured personality in thirteen

Donald Shetler is a member of the MENC Committee on Audio-Visual Aids, Radio and Television, and director of the Program Evaluation Project for National Educational Television. He composed and conducted the film score for the University of Michigan's production, "Telling Stories to Children," and has been commissioned to prepare a new Filmguide for Music Education, to be published by MENC. Mr. Shetler also teaches instrumental music in the public schools of Ann Arbor, Michigan.

teen half-hour programs.

Music Forms explains and illustrates six forms in music; features Henri Temianka and the Paganini Quartet, also faculty members from the University of Southern California. (Six half-hour programs).

Music and the Renaissance introduces viewers to music and art in the Renaissance period. Colin Stearne, of the University of Pittsburgh, and the Saturday Consort Ensemble perform on authentic instruments used during that time (viols, recorders, lutes, virginals, etc.). (Ten half-hour programs).

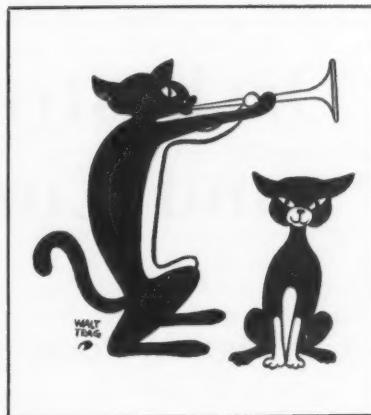
Passing Notes on Music introduces the basic elements of music through commentaries on the sense and structure of music. Topics covered include tempo, pitch, rhythm, loudness, timbre and tonality. Dr. Groemer L. Jones of Michigan State University is featured. (Two series, thirteen half-hour programs in each series).

Spotlight on Opera features Dr. Jan Popper in a discussion of great operas. Singers are used to demonstrate. The program outlines schools and trends of opera over the past ages. (Sixteen half-hour programs).

This season NET is presenting several new music series of special interest to teachers. These programs will be seen in various areas and may be viewed on commercial channels in cities utilizing the extended services plan. Alert music educators should call attention to these programs. Many of them should be seen in both vocal and instrumental classes during the school day. Arrangements can be made with station managers. These shows offer excellent enrichment for general music classes, music history and appreciation courses, music literature courses, and for adult education classes in music or humanities.

The Fine Arts String Quartet will be seen discussing and performing string quartets by Beethoven and Bartok. The world-famous Boston Symphony Orchestra will be seen in a series of full-length concerts. Conductors are Charles Munch, John Barbirolli, Pierre Monteux and Richard Burgin. Outstanding artists appear as soloists on many of these programs.

The Stanley Quartet, the University Woodwind Quintet and the Baroque Ensemble, all of the University of Michigan, will be seen in an



interesting new series titled *From Haydn to Hi-Fi*. Eugene Ormandy and Ernst Dohnanyi discuss their long and brilliant careers in music on the *Heritage* series.

Ballet aficionados will enjoy Martha Graham in the NET special *Appalachian Spring*, with the music of Aaron Copland. Bash Kennett sings ballads and folk songs for children in 52 fifteen-minute programs called *Sing Hi-Sing Lo*. A new series of concerts by fine musicians, designed for school-age children, *Young Audiences* brings to young listeners outstanding music performed by professional soloists and ensembles.

Unusual Series Planned

Two Centuries of Symphony features Dr. G. Wallace Woodworth in a series of discussion-demonstration programs. A new series presents the Philadelphia Orchestra Woodwind Quintet in performances of little-known music for woodwinds. The series is titled *Two Hundred Years of Woodwinds*. National Educational Television is planning production now on several new series. The music of the Ragtime era, the challenging piano sonatas of Charles Ives and a new series of symphony concerts are in the works.

One of the signal weaknesses among music educators is their comparative lack of information on current TV programs featuring fine music and musicians. My congratulations to those few who alert their students weekly! I suggest that teachers and music lovers alike take advantage of the fine musical programs on this "Fourth Network," encourage better and more frequent local musical programs on television, and attempt to spread the good news

about these shows to students and friends.

Instead of decrying the inroads of immature television programming in music, let's help to promote these excellent musical programs. Television is here to stay. It can be a curse for both parents and educators, or it can become education's most valuable power tool. We must learn to use it well to enrich the content of existing music courses, and to create new musical experiences for students who otherwise might never be exposed to great art. The social and exact sciences, and other traditional subject-matter courses in both secondary and higher education, are making rapid strides toward competent use of this new tool. It is my hope that music teachers in schools across the nation will take advantage of each new opportunity to discover more about educational television. It is our task, as teachers and performers, to encourage more and better music programming on television.

It is part of the task of the NETRC, in addition to producing and distributing programs to affiliates, to develop new series of programs. If you have seen a live show that you feel has either wide viewer appeal or instructional merit, forward your idea to Dr. Robert Hudson, Vice-President, National Educational Television and Radio Center, 10 Columbus Circle, New York 19, New York. A list of outlets for Educational Television may be secured at the same address.

Readers are encouraged to contact educational television stations to obtain schedules for the programs mentioned in this article. Usually the programs are produced in a "series" format. Knowledge of program content would be valuable to a teacher who planned to use the TV shows as course enrichment. This information may be obtained from television stations carrying the shows. ▶▶▶

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The Library of Congress has issued a 74-page report on the *Preservation and Storage of Sound Recordings*, by A. G. Pickett and M. M. Lemco. Copies may be purchased from the Superintendent of Documents, Government Printing Office, Washington 25, D. C., at 45 cents each.

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By FRED and
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Orchestral Playing and Conducting

CLIFFORD A. COOK



PLenty of orchestral players become conductors, but what conductors have become players? To quote from the Steve Allen show, "Why not?" The motto of conductors for orchestral players all too often is: "Theirs not to reason why; theirs but to do or die!"

Learning a new orchestral part is usually like having a role in a play without knowing what the other lines are or what the play is all about. Isn't this like playing a single orchestral part, with no knowledge of what else goes on?

Technique I. The conductor should try to give *all* players some knowledge of *what the score is*. This makes for more intelligent, efficient and meaningful performance. Small scores are most helpful; when they are not available, the conductor can show his large score at times to explain a point, instead of merely giving out dictatorial decrees. For contest numbers, four scores are required; the three extra copies may be useful for certain people in addition to the judges!

The full score is the only satisfactory kind. When no score is available, both conductor and players are groping in the dark—not a very sat-

isfying process! One of the most valuable aids is the small sample score now being issued by many publishers. A few of these sample scores scattered throughout the orchestra can work wonders. (Remember, in most choral music a singer can *see* what is happening in parts other than his own.)

Let's not keep the score a deep secret known *only* by the conductor! Let the players discover—hear and see—that a movement is a canon, fugue, a three-part form, or a "second rondo"—in the Aeolian mode, with contrast between tutti and solo parts, etc. Such discoveries and explanations take time, but they get players *inside the music*!

Technique II. The conductor should have his players compare and make decisions. Which bowing or part of the bow is best for a passage? What should the phrasing be? If the balance is off, should there be more solo or less accompaniment? What accompaniment style is best for showing off a particular melody? (This is like selecting the most appropriate setting for a precious stone.) When a section is muddy,

Clifford A. Cook is Associate Professor of String Instruments and Music Education, Oberlin College Conservatory of Music, conductor of the Oberlin College-Community String Festivals and numerous orchestra festivals. He has written the book, "String Teaching and Some Related Topics." The above article was based on a workshop conducted by Mr. Cook with the Boone, Iowa, High School Orchestra for the MTNA Convention in Kansas City last year.

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just how much spacing of the notes will best clear it up? Has the composer miscalculated? (Being human, he may have.) What should be done better to realize his intentions? Which conducting technique does the orchestra prefer for a tricky start or for resuming after a fermata?

Constantly ask the players: "Why? Why is this out of tune?" Not—"You're flat!" "What is the loudest (or softest) place in the piece? Main climax? Why? What gives contrast, variety, unity?" Make the orchestra stop, look, listen, then decide. In this way players learn principles applicable to all music and performances, instead of being spoon-fed "Educational Pablum" by the conductor.

Music Appreciation Added

Technique III. The conductor should combine performance and appreciation in rehearsals. The skillful conductor can take advantage of his students' discoveries to relate them to wider backgrounds that enlarge the players' genuine appreciation and knowledge of music—without interfering in the least with learning to play the composition being studied.

The student who really knows what a fugue is will not need to be told to bring out the subject when it appears in his orchestral part. Knowing that a selection being rehearsed is in 5-part A-B-A-C-A form, the common name for this form, its contrasts and unity—such knowledge surely will not hamper a player's understanding of how to interpret the piece.

Imparting this type of knowledge need not be done by long, boring, erudite lectures—it can be done in a lively, interesting manner, not requiring much rehearsal time. The popular joke about the oboist's sole interest in whether the piece was slow or fast, loud or soft, simply points up the frustration of many orchestral players and the reason for the one-way traffic, left to right, in the player-conductor changeover. The present plea is for a more active part for players in the rehearsal process—for allowing them to join in the popular "Do It Yourself" movement.

(Continued on page 145)



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Thoughts on the "Unfinished Symphony"

SERGE DE GASTYNE

I AM completely unmoved by any of the scholarly theories which have been advanced concerning the whys and wherefores of Schubert's "unfinished" *Symphony in B minor*. Biographers, musicologists and theorists have had their day and I only wonder whether the psychologists have been called in yet. If the latter should get in on the show, I would advise them right off to investigate why the devoted Hüttenbrenner kept the manuscript lying dormant for about thirty-seven years.

This brings to mind a performance of this symphony by the Houston Symphony Orchestra; after the rendition, Leopold Stokowski apparently could not resist the temptation to turn to the audience and deliver these words: "This heavenly work was not played in the lifetime of its composer. The conductors did not wish to do it then, as a contemporary piece. They played it half a century later. If I ever, in the somewhere beyond, run across those conductors, I will know what to do with them." Perhaps we should not be too hard on conductors for not performing a work which, after all, was incomplete, and be thankful for a Johann Herbeck who did.

When one thinks of the tremendous number of works composed by



Schubert in less than two decades, it does not seem unlikely that he may have forgotten a composition, whether finished or unfinished. Quite a number of his works have remained incomplete, one of the principal being the "real" *Seventh Symphony*, of 1821, in E Major, which in the general usage has been displaced by the great *Symphony in C*. However, there was enough material in the score of the *E Major Symphony* (some of the parts being written through to the end) for a British musician to fill in the rest without too great risks to Schubert's thought, and having it performed.

But forgetting does not seem to be a trait of Schubert's character, especially in view of the fact that he was most methodical with his manuscripts, dating his compositions carefully, sometimes even noting the date of composition of the individual movements of a work.

Perhaps Schubert became too busy, too harried, or was too shy to ask for his score back. If we are reduced to guess, let us guess, and let us not theorize that he was "dis-

(Continued on page 142)

Serge de Gastyne is currently assigned to the writing and arranging of music for the Air Force Band and Orchestra in Washington. Two of his symphonic works were premiered in 1956 and 1957 by the Cincinnati Orchestra under Thor Johnson, and an additional one was commissioned by Leopold Stokowski for a premiere in Houston. A native of France, he came to this country in 1947 and graduated from the University of Portland, Ore. School of Music in 1950.

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Music in Our Colleges

BEN BAILEY

FOR some time music educators have been attempting to define the role which music plays in the general curriculum at the college level. Much of what has been said is purely idealistic and rarely accomplished. Whatever its place, I am firmly convinced that the small college is in a strategic position to do much toward leading young people to a realization of the beneficial influence which the musical art can have upon their lives.

The small college is a closely knit community. Students and professors eat, play, study, work and worship together. In this way they come to know each other in a manner which is not possible on the campus of the large college or university. This close and constant interaction of personalities is conducive to modification and strengthening of ideas, ideals and principles. It is a common agreement that culture is "caught not taught." The environment of the small college is highly favorable to the "catching" of the "cultural diseases."

The music faculty must see to it that the air is impregnated with the "germs of the musical disease." A rich musical environment is the surest way of developing an appreciation for music within the general college student. Constant and conscious planning must be undertaken. Chapel services and assemblies, social events, recitals and concerts, student organizations and course offerings are major areas to be con-

sidered in organizing this environment.

Music for chapel services and assemblies must be carefully and tastefully chosen to highlight and enhance the program. Artistic performance is demanded. Students will come to realize that music is capable of expressing man's greatest and highest ideals and aspirations.

Choose Appropriate Music

Music for social affairs of the students should be chosen with the same care as that for the more serious occasions. The difference is in type not quality. Students will know what types of music are appropriate to certain places and times. Beethoven's Ninth Symphony would be in just as poor taste at a student dance as *Smoke Gets in Your Eyes* would be at Vesper services. Students must realize that a particular type of music is not inferior to another, but that there are poor selections in all types. They must be led to insist on the best music of each category.

Recitals and concerts by ranking

artists, faculty members, music students and amateurs should be regular features of the college program. Performances by recognized artists and faculty members help to establish standards and to mold tastes. These performers are accepted as authorities and the student should come to accept their performances as norms, while, at the same time, realizing that there are many valid deviations from the norm.

Recitals of music students enable us to bring a greater body of musical literature and live performers to the general student at frequent intervals. The small college could not present a similar amount of music and number of performances by concert artists without considerable expense. It is true that student performances may be inferior; however, what is lost in technical and interpretive skill will be compensated for through the amount and frequency of music presented and heard. The practice promotes the growth of the performer as well as the listener. It allows the listener a great opportunity for musical exploration. The more music presented to the student body, the more discriminating their tastes will become.

Recitals by amateurs allow the general student to identify himself with persons who have no professional aspirations, ambitions or status. The amateur participates in music solely for its intrinsic benefits. Student ensembles, talent shows, soloists, etc., may be utilized in impromptu and informal concerts and recitals as required.

Organizations such as record clubs, study clubs, small vocal and instrumental ensembles, choruses, bands, orchestras, etc., offer invaluable op-

(Continued on page 151)



(American Music Conference Photo)

Ben Bailey is Chairman of the Music Department at Mississippi Industrial College, Holly Springs, Miss. He holds the degree of Master of Music from Northwestern University and is an active member of several musical organizations and a frequent contributor to music magazines.

Wanted: Practical Organ Teachers

BILL IRWIN

REMEMBER the story about the fellow who stood on a street corner and tried to sell five-dollar bills for one dollar—and how nobody was interested? Apparently some people are afraid of anything that looks too good.

I guess the booming home organ market must look good to many teachers, as organ dealers have a harder time trying to find progressive and co-operative teachers than they have in finding organ customers. "Progressive" in this case represents acceptance, tolerance and enthusiasm for the modern "easy-to-play" methods that have created the tremendous interest in the home organ.

Did you know these facts?

1. Prior to the development of the electric or electronic home organ, there were comparatively few organists. This field was limited to the church, the theatre, the conservatory teacher and the wealthy individuals who could afford a pipe-organ installation in their elaborate homes.

2. A recent survey showed that up to 1958 the ranks of the organists had swelled to 1,450,000!

3. That from 1954 to 1958, organ players increased 290%!

There are many reasons for the success of the home organ, but the greatest credit goes to the manufacturer and dealer promotion of the "easy-to-play" methods as an answer



to the present leisure-time search for "fun and relaxation." However, "easy-to-play" is an empty phrase without the contribution of the modern teacher's skill and understanding. With an understanding of the various and sometimes complex motivations of the present-day adult organ student, the modern teacher keeps the easy-play methods in their proper perspective, and regards them only as a means to an end. The simplified approaches have stimulated the individuals who have doubted their ability to learn (including those who felt their age precluded a chance to learn to play) and has created an easier path to musical therapy. Many physicians, psychiatrists and church men have advised music in general, and the organ in particular, to the lonely, the handicapped and emotionally unstable individuals. These problem students need interest and compassion from a teach-

er, rather than a strict academic approach to music study. If the teacher will regard the easy methods as an introduction to music, many people who might never have had the courage to attempt the conventional form of music training will benefit from the aesthetic experience of creating music. An educator once wrote, "Music feeds a basic human need."

The organ dealer generally has a Rental Plan in which the prospective organ purchaser is given the use of the organ in the home together with some introductory lessons. These introductory lessons are the most important part of the plan, as statistics have shown that 85% or more of the prospects will purchase the instrument as soon as they believe they can play.

The introductory lessons are given in the dealer's store, or in the home if there is a teacher available for house calls. (House calls involve extra time, travel and expense, but they are a good way for the novice teacher to build a following and a reputation.) Although it's important for the dealer to have a teacher in the store, it is even more important to have reliable teachers throughout the territory. Customers don't like to take long trips to get their lessons. For the teacher in the field, this is the equivalent of having a teaching franchise with the dealer, as she will handle all the introductory lessons given in her area.

Of course, not all introductory lessons consist of the easy-play methods. There are individuals who prefer to take the standard courses, and these are actually the easiest students to teach. They plan to devote time for practice, they know that technique

Organist Bill Irwin is presently conducting a national teacher workshop and evening concerts for the Hammond Organ Company in Gardena, California. A frequent contributor to various publications, he has taught privately for more than twenty years and appeared as a guest organist in theatres and clubs across the country.

studies are involved, and they also do not expect to perform immediately. Most youngsters will accept the standard methods, but often a child who balks at conventional study can be won over with the temporary use of the chord systems that will permit the playing of popular tunes immediately. If this is done, the child should be returned to regular studies at the earliest opportunity in preparation for more serious music study.

Speaking of serious music, there

are no limits as to how far you may take these easy-play students once they have entered the world of music. Once the instrument is purchased (usually due to the personal persuasion of hearing themselves actually playing), it's up to the teacher's skill and the student's desires to determine the depth and extent of the studies.

Perhaps the advantages of the chord system might be summed up as "A simplified production of music offering a maximum of sound pro-

duction with a minimum of technique." With very little effort, both physical and mental, the organist using these methods can really find relaxation.

Simple playing is effective on the organ because the sustained single note melody sounds full, the sustained chords add a rich background, the bass pedals lend depth, and the variety of sounds produced are a delight to the ear.

An extensive academic background is not necessary in the easy-play field. Qualifications would be a moderate musical education, a desire to teach *everyone* who is interested, the ability to convey knowledge at the simplest level, and a grasp of the easy-to-play concept. With the need that has existed, I have shown students how to use these modern methods, and they have gone on to teach professionally. Judging by the results I've seen and heard, they've done a good job.

It's a relatively short step from piano instruction to organ teaching, and one that is taken quite easily. Pay particular attention to the touch on the organ (depressing the keys instead of striking them) and work on pedal and manual co-ordination. Many established teachers have accepted the new methods of study to help the modern adult organ student find pleasure in music (not to mention the ever increasing revenue from this source). However, there has been enough resistance to this musical trend, among established teachers, to provide the new and progressive teacher with practically an unlimited opportunity to find commercial success in a community service.

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EVALUATING VOCAL PERFORMANCE

(Continued from page 51)

As is the case with woodwind instruments, different qualities of sound naturally exist between lower and higher notes; but whereas these differences are exploited in the woodwind instruments for artistic effect, in singing it is a requirement and a goal to eliminate these differences as much as possible.

Breath control is the real means of achieving these goals. It will enable the singer not only to acquire the efficiencies mentioned above, but also to phrase well. Adequate breath control is one of the most necessary parts of a singer's vocal equipment, aiding him greatly in the interpretation of the music performed.

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The breath is the support of the singing sound in more than one sense. It produces the tone and supports the sound, like a column or pillar, by being well balanced and controlled. Efficiency in breath control is therefore one of the foremost and most basic requirements of good vocal performance. With the steady support of tone provided by a stable breath control, the singer will be able to control the technical part of a vocal execution, and thus be in command of his intended musical phrasing and the dynamic shaping of the performance also.

To the above technical requirements should be added the necessity of clear, appropriate, adequate enunciation of words. In this regard, singers face many of these same problems as actors, plus some additional and different ones. For instance, vowels usually have a longer duration in singing than in speech. Vowels, particularly in the English language, require a clearer, more definite shape in singing than in ordinary speech. Active use of the lips in pronouncing words, thus projecting them outwards, will make them more intelligible.

Of course, all singers, as well as actors, must acquire the ability to pronounce words according to the accepted pronunciations, and completely free of colloquialisms and dialects.

Taken all together, these constitute the basic technical require-

ments which might be regarded as peculiar to vocal performance, as differing from instrumental performance.

The intention of the writer has been to confine this article to a discussion of phenomena as they appear during a vocal performance, and not to deal in detail with the materials of vocal art or to delve

into and try to solve problems whose existence can only be understood by those trained particularly in vocal music. It has been his intention to bring out the fact that a special training is necessary in order for the critic to understand the technical means involved and the musical standards to be looked for. Mere experience in hearing singing performances is not enough to qualify one, although more people base their critical rights on this one factor

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than is the case in the criticizing of any other type of musical performance.

But the value of the vocal performance does not lie in the fact that it can be analyzed and criticized technically and musically only by those who are especially equipped for such a task. As is true of any other artistic production, vocal performances are for all who have the ability to experience them and to receive benefit from them, no matter what their technical critical ability might be. ▶▶▶

CHOPIN: TRADITION AND MYTH

(Continued from page 78)

manded elasticity and the independence of the fingers that goes with it; placed emphasis on intelligence, not on mechanical exercise (this detail was typical of that time, when the renowned Parisian pianist and pedagogue Kalkbrenner recommended reading a novel while playing finger exercises). From the standpoint of dynamics, his playing did not abound in diversified and subtle

nuances." The well-known pianist Raul Koczalski, who was a pupil of Mikuli, explained the matter of dynamics thus: "Contrary to the general belief, he was possessed of great physical strength, but rarely used it to the full—such is my manner of playing and that is what the women like—thus he jokingly answered the reproach made against him of chamber playing." It is well known, by the way, that he also made this demand of his pupils. When one of them attacked the sound too sharply, he inquired irritably, "What is this? A dog barking?" Mikuli complained that for this reason he suffered many sharp remarks from Chopin. But Gutman, a pupil of Chopin's, for example, relates that Mikuli, "never had to reckon with the master's tendency in this respect and pounded away as he pleased. And yet Chopin was satisfied with his interpretation. When asked why he tolerated Gutman's forte, he replied, 'I am impressed by Gutman's bravura'."

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Many such statements of authentic witnesses and pupils of Chopin could be cited, but even from these few fragments one can see that every pianist will find in them what appeals to him. The performer of romantic tendencies will be guided by the fact that Chopin "placed great and intense feeling in his delivery"; the partisan of classical interpretation, on the other hand, will keep in mind that metronome standing on the master's piano, the absence of exaggerated affectation from his style, or the limited dynamics; the virtuoso-inspired pianist will recall the brilliant style on which Chopin's music is based, or the above-cited reply of the artist about Gutman's style.

In the light of this, the myth of the Chopin tradition of performance must fall, and disputes about the superiority of this or the other style of performance with respect to Chopin must seem idle. All are obviously bound by the cardinal principles of which there can be no

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doubt, such as melodious tone, which was Chopin's ideal, proper treatment of the rubato (relationship of the right to the left hand when undulating and crossing the hands, and lessening tension), or the specific rhythmic and metric tracing in dance forms.

Above all, however, one should place naturalness and moderation in approach to all pianistic problems—characteristics which Chopin demanded everywhere, at every turn. And herein surely lies the secret of the myth of the "Chopin tradition". Hence those pianists gain fame as eminent Chopinists who, though representing very different temperaments and tendencies, manage to find the proper proportions between what is thought and what is emotion and the vigor of the virtuoso in style.

This is, among other things, the secret of the so-called "Polish school of the Chopin style" which, by the way, links the styles of the older and contemporary Polish pianists. Despite the many eminent and wholly different personalities in the Polish

pianistic world of the Nineteenth and Twentieth Centuries, such as Ignace Paderewski, Josef Hofmann, Josef Sliwinski, Alexander Michalowski, Artur Rubinstein, Witold Malcuzynski, common to all these artists was always a striving for maximum harmony between the emotional and intellectual factors of delivery and for complete moderation in use of the pianistic means at their disposal.

The same may be said of the contemporary school of performers in Poland (the older ones: Drzewiecki,

Hofmann, Szompka, Ekier, and the younger ones: Czerny-Stefanska, Hesse-Bukowska, Grychtolowna, Harasiewicz, Bakst and Kedra). Despite the great differences of style, they all reject the unverified legends, which have become not so much a tradition as a pleasant fiction, and admit individual execution of Chopin's works, but within the bounds of that moderation of taste which this composer of genius always expressed in his statements and to which, above all, his music bears witness. ►►

OPERA GRANTS

FOUR American opera companies will seek, and hope to produce in the next eight years, eighteen new operas written by Americans. The Ford Foundation announced a \$950,000 appropriation for the undertaking, in which the participants are the Metropolitan, Chicago Lyric, San Francisco and New York City Opera Companies.

The New York City Opera Company will receive grants from the Foundation's appropriation for the first-production costs of the six new operas it plans to produce. Grants to the three other opera companies will vary according to local circumstances affecting the costs and earnings of each new opera. All four companies will negotiate independently with composers and librettists for new works and will retain complete artistic autonomy in making commitments for performance. The companies will not receive grants for commissions; instead, the Foundation will establish a fund from which commission fees will be provided on an individual basis to some of the composers and librettists as they request them.

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CHILDREN LIKE CONTEMPORARY MUSIC

(Continued from page 84)

found in the usual 2-4 and 3-4 compositions. (Here Stravinsky's *Sacre* would be most apt.) 3) Awaken children to the possibilities of orchestral sound. An excellent example of this latter point is Benjamin Britten's *A Child's Guide to the Orchestra*, which, minus the narration, I have found to be an all-out smash hit with our own and other people's children.

Aside from the satisfaction of helping to form the musical taste of the next generation, the composer has much to gain from writing for children. In the practical realm he is likely to acquire three things not easily come by in the world of new adult music — performance, a publisher, and possibly a recording. Much good music is written today

which is just not heard, by the composer or anyone else. This is especially true of orchestral music, but it goes for other types also. What a marvelous experience, then, for a composer to hear his notes being played, often by first-rate ensembles. To cite my own case, I learned a tremendous amount about orchestration from performances of *The Greatest Sound Around* and *Hello, World!*

Publishers are always interested in educational material, whether it be vocal, piano, band, orchestra, or whatever. This is a welcome change from their attitude (necessitated by finances) toward adult music. It stems of course from the fact that so much more music is purchased for children than for adults.

The Oxford Music Bulletin

is now published three times a year. Each number features the new publications of the past few months, together with a selection of titles from the 'back list.' Copies of the Oxford Music Bulletin may be had free of charge from the publishers.

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Coronet Instructional Films offers a series of three music films designed for use on the primary and intermediate school levels. To aid in introducing children to note-reading and the role of musical symbols, the three films are: *Learning About Notes*, *Finding the Rhythm* and *Finding the Melody*.

Traugott Rohner, Associate Professor of Music Education at Northwestern University's School of Music, collaborated with CIF on this series. Each film is eleven minutes in length and is available in black and white or in color.

a valuable asset in composition. Within such a framework there are untold opportunities for the composer.

The exciting part of writing for children is that they respond. I have found certain musical elements particularly successful with them:

1) Rhythm:—I used this with a free hand in the Russian section of my *Hello, World!* and it seems to have been a favorite. The *Sacre* and Orff's *Carmina Burana* have been vastly popular with our children because of their exciting and changing rhythms.

2) Humor:—The percussion section of Britten's *A Child's Guide* has had our children in stitches. Prokofieff's *Classical Symphony* is another excellent example.

3) Beauty of line:—All children I've noticed love Barber's *Adagio for Strings*, just as they love Bach's *Jesu, Joy of Man's Desiring*.

4) Theme and variations:—Again Britten's *Child's Guide* is a good example. In entertaining a nursery school once I made up some variations on *Jingle Bells* and found myself besieged for repeats.

5) A work in which children can fully participate:—If I may use *Hello, World!* as an example, it was written with that goal very much in mind. In concert performance it gives the children a chance to join in, as they

learn to say "hello" in seven different languages. As an all-school project it offers a rare opportunity for the younger and older grades to work together. While the younger kids say the hellos and sing the chorus, the older ones handle the singing, dancing and narration.

Certainly one of the greatest problems contemporary music faces is the cultural lag between contemporary tools of expression and the audience's ability to respond to them.

For this reason I hope more and more music will be written by good contemporary composers with children in mind, because those children will grow up to enjoy the new music just as we grew up enjoying Beethoven and Brahms. For the same reason I hope that those responsible for choosing our children's musical diet will recognize their obligation to fortify that diet with the music which truly belongs to the children—the music of their own century. ▶▶▶

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Northwestern University school of music recently produced a three-day presentation of contemporary French music. The opera *Dialogues of the Carmelites* by Francis Poulenc was given in English by the Opera Workshop and Honegger's oratorio *Joan of Arc at the Stake* was also included on the program.

Grove Press has just published an interesting volume in their Evergreen series, *School of New York: Some Younger Artists*, edited by B. H. Friedman. The attempt is to show the exciting things that have happened in American painting during the past twenty years which suggest that this new School of New York will be as significant as School of Paris was during the twenties. The book is available in either a cloth or paperback edition.

Want to Play in a Symphony?

ROLAND STYCOS

As a student at the New England Conservatory of Music I had grave apprehensions as to pursuing a symphonic career. Since some of my problems have been solved, I would like to pass along advice to students who are now in the same position in which I had been. The basic problem is how to make a living in music.

It is an unfortunate fact that while music plays an increasingly important part in the lives of Americans through the media of radio, TV and "Hi-Fi", it is no easier for a person to make a living as a musician. Though the tremendous recording activity augments the salaries of the top orchestral players, it contributes only a negligible amount to the lesser ones. The coveted TV studio jobs are held by a handful of musicians, with only a few more working for motion pictures. And of course the jukebox has long been a mechanical competitor of the dance musicians.

If one is entering the music profession it is not enough simply to go to a large city. Many still consider New York City the "Mecca" for musicians, but unless substantial contacts are involved, this is a delusion. New York teems with frustrated musicians waiting for Allah to bring them the big day or moment of success. Many continue to live modestly, doing jobs such as soda-jerkers or clerks, and try to practice at night

in order to keep in shape. (It was the boiler-room in the basement of the Hotel Nevada on Broadway at 72nd Street that kept me alive during the hectic days!)

The smaller cities are even worse, for although the number of competitors is less, so is the number of jobs. Even such a city as Boston can absorb only a limited number of musicians besides the Boston Symphony. The same ones do all the shows that come through. The Boston Pops Orchestra consists of Boston Symphony members, and the Esplanade concerts are similarly restricted.

Study While in High School

In view of this negative picture, one may well ask "How do you become a symphonic musician?" First of all, if your determination is strong and your talent evident while still in high school, take lessons from the *best* teacher available. If this is not done it will mean a lot of relearning later on.

After graduating from high school, go to a good music school or to a college which has a strong music department. Take a B.M. course, with a major in the desired instrument. To the student who points out all the successful musicians with no degrees, and feels no need for formal education, I wish good luck. Remember that these men never had the competition of today's young musicians.

Any professional contacts made while in college are all to the good, but these possibilities are very meager. It is more likely that non-paying engagements will turn up, such as the local civic orchestra. If the conductor is good, this is an excellent



means of acquiring orchestral experience, for the young musician needs to play as much music as possible. For this purpose the National Orchestral Association, supporting a Youth Symphony, is by far the best for those in the vicinity of New York City.

If by the start of the fourth year no local professional contacts have been made, start looking elsewhere for a position. Where to look? I have found the annual issues and directories of the leading musical magazines very helpful in this respect. Another good source of information is the American Symphony Orchestra League, P.O. Box 164, Charleston, W. Va. For a small annual fee this organization will notify one of any vacancies in most of the orchestras in the United States.

It should be kept in mind that April and May are the big auditioning months for the following fall symphony season. Many orchestras hold auditions in New York City besides their home cities, so New York is the best place to be during the auditioning season.

If the musician is not placed, and

* Roland Stykos is currently instructor of woodwinds at Ball State Teachers College, a member of the Faculty Woodwind Quintet and first clarinetist in the symphony orchestra of Muncie, Indiana. He has played in several other orchestras and bands, after studying at Juilliard, the New England Conservatory and the Manhattan School of Music.

if not completely broke by this time, he can apply for a Master's Degree. Assuming that his grades are good, this seems to me the best step to take. This will not only further his proficiency and education, but prepare him for the profession of teaching. At this point I think it important to start thinking of an alternate profession, not because all hope is lost, but because it is essential to realize that the music profession is exceedingly difficult to begin and sustain. When I was in the Dallas Symphony in 1957 there were five other members of the orchestra besides myself with Master's degrees.

The Master's degree that offers the best teaching possibilities would be one with a major in music education. The musician could continue studying his instrument while taking this course, and then receive a state teacher's license. If he majored in his instrument or another phase of music, he would only be eligible to teach in college. This might seem preferable, except that college positions are not too plentiful. I might add, for the benefit of aspiring musicians who may be unaware of the value of advanced degrees, I have had colleagues in my Master's classes at the Manhattan School of Music from the Band of America, the Philadelphia Symphony, the Sauter Finnegan band, the Symphony of the Air and Stan Kenton's band.

Assuming now that he has a successful audition and is hired by a symphony orchestra, one of the biggest problems of the musician is year-round employment. The average symphony season is around twenty-four weeks. The pay for a minor orchestra would be around a hundred dollars a week, but even if more it would not solve the off-season problem. Some orchestras such as San Antonio and Seattle have night rehearsals to enable the musicians to hold day jobs, but this is a tough grind. In cases like this a teacher's license would come in handy. In symphonies like Toledo, Ohio, Chattanooga, Tenn., Fort Wayne, Ind., etc., one's income would be primarily from another source. If you are married, another job is imperative. When both husband and wife play in a symphony they can fare pretty well.

Somehow this off-season problem never seems quite real to a student.



It's only when day after day of idleness passes that the musician becomes cognizant of this problem. Assuming that he could land a summer job, there would still be left four idle months. I think music schools should run a special course in salesmanship or insurance in order to fully equip the music student. (Off-hand I can remember three of my colleagues, plus myself, who have sold Fuller brushes during off season.)

Once the musician is hired, he should lose no time in seeking out

other ways to supplement his perhaps modest salary. Teaching privately in connection with a school or college is one possibility. Without such a connection it takes too long to acquire enough pupils.

Another possibility for some is dance music. Though the union prohibits a transfer musician's working on a permanent job outside of the symphony for the first six months or the whole season, it is possible to take single engagements. Ironically enough, I never considered playing dance music until I acquired my first symphony position.

In starting his profession, a musician should take any position in the orchestra and not pass up a job because it's not "first chair". To me this seems foolish and I can see nothing wrong with starting at the bottom. When John Coffey, the great trombonist, first came to Boston, he played at the Old Howard. When the renowned clarinetist Daniel Bonade came to New York, he played the Italian "fiestas", so I don't think one can be too choosy when starting out.

My parting words to the aspiring symphonic musician are these: practice hard; earn some degrees; and, to be on the safe side, learn an additional profession. ▶▶▶

MUSICAL AMBASSADORS ABROAD

(Continued from page 68)

prospect was truly a ludicrous situation. Crying could not have helped my performance in any way.

As I've suggested before, press interviews are very much a part of the young artist's life, particularly a young American woman pianist who is trying to establish her reputation in other nations besides her own. I am most grateful for the interest of the press, and greatly intrigued by the type of questions I am constantly asked. They usually run something like this:

Favorite Moods

"Who is your favorite composer?" In all honesty, I have no *one* favorite. My choice in composers is dictated by my moods. I do have *favorite moods*. "What is your favorite country other than America?" Of

course this is a very unfair question to ask a young artist who is trying her best to please audiences in every country she plays. I am fond of each place, but for different reasons. For instance, Mexico is very close to my heart, for it was there that I made my concert debut. I feel an affinity for Vienna, from which I recently returned, because I enjoyed one of the greatest musical thrills of my life there — recording the Rachmaninoff *Piano Concerto No. 3* with Sir Eugene Goossens and the Vienna State Opera Orchestra. This is one of the great orchestras of the world and Sir Eugene was inspiring. It is not every young pianist who receives the opportunity to perform with such a body of musicians, and I've been most fortunate. "How do you feel about recordings? Do you like to do them?" Recordings have certainly



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been greatly responsible for whatever reputation I may now have acquired. In Vienna, we recorded for five straight days from three to six hours daily. It was really hard work but immensely satisfying.

"Don't you think an artist should record only after establishing a secure concert reputation, as in the past?" I feel that every young artist must seek his own particular path to follow. Some choose New York debuts—never to be heard from again. Not only might it prove terribly frustrating but also costly financially. Others spend their time entering every available competition. Still others play as many local recitals as they are able. All of these are valid approaches, but I have chosen to actually work at my profession by concertizing as much as possible in as many foreign countries as are interested in hearing me. Others, such as Maria Callas and Julius Katchen, have met with considerable success following this particular approach, and they also have been aided substantially by records.

Variable Practice Periods

On tour, I always practice, but when one plays twenty-three concerts in three months and, at the same time, is making recordings, attending social events, meeting people and absorbing the atmosphere of different locales, being interviewed by press and radio, going to concerts, it is virtually impossible to follow a set practice schedule. On the other hand, at home in Washington, D.C., I practice six to eight hours daily, often under the guidance of my musical advisor and good friend, Mieczyslaw Münz. I find that the solo recital is the most challenging because it is the truest test of an artist's ability to project and sustain a series of moods. However, I must say that the thrill of contributing my part to a Concerto performance is an overwhelming experience, where you feel you're soaring on a cloud of beautiful sounds.

I have no regrets about my life as a concert artist. It has been wonderful so far, and my fondest hope is that I may become a better artist and, equally important, serve as a personal representative in whom my country can take pride. ▶▶▶

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In and Out of Tune

SIGMUND SPAETH



THE spectacular success of the Swedish soprano, Birgit Nilsson, at the Metropolitan Opera this season brings up once more the eternal question of just how our best contemporary artists compare with the great ones of the past. It is this columnist's considered opinion that Miss Nilsson is the greatest Isolde he has ever heard, and his memory goes all the way back to Olive Fremstad. But this is only an individual opinion, which is all that any critic or amateur listener can claim.

There is a natural tendency to exaggerate the wonders of the "good old days" at the expense of current performances. In some strange way those of us whose recollections cover a substantial period of years are inclined to place a special halo of immortality upon figures whose names have become by-words but whose actual abilities remain an unknown quantity to the music-lovers of today.

PHONOGRAPH records are not of much help in making such comparisons, for the steady improvement of electronic engineering has made many a modern voice sound better than it really is, while the vocal miracles of the past could not possibly be reproduced with true fidelity. Those who heard Caruso in his prime are almost inevitably convinced that he was the greatest tenor of all time. But when judged by recordings alone, it is quite possible to express a preference for such a singer as Gigli, as some respected musical journalists, who never heard Caruso in person, have actually done. (Caruso's uniqueness was due largely to the fact that he had a definite baritone quality in an almost unlimited tenor range.)

IN view of the obvious and steady improvement in athletic records of all kinds, particularly in track and field sports, is it not logical to assume that musical performances have similarly improved through the years? This may be true of instrumentalists, but hardly applies to singers. The success of the latter depends too much on a natural beauty of voice, and it must be admitted that many of today's singers do not work as hard as those of the "golden age."

For violinists and pianists the importance of technique is such that the analogy with athletic heroes may be permissible. This writer is convinced, for example, that there are at least half a dozen virtuosos of the violin today who play better than the legendary Paganini. It would be difficult to deny that Artur Rubinstein is probably a better pianist than was the fabulous Anton of the same family name, who was notorious for missing many notes and depended heavily on his leonine head of hair and indisputably handsome features. The Liszt technique may not have been as impeccable as that of a Horowitz at his best.

REGARDLESS of such considerations, the comparison of the new and the old will continue to exert a fascination for anyone sincerely interested in music. Was Clara Schumann a better pianist than Myra Hess or Guiomar Novaes? How would Paderewski compare with a Serkin or a Gieseking? Just how well did Chopin and Mendelssohn play? And how about conductors? The arguments could well become endless. Perhaps it is safest to enjoy what we have, while maintaining a reverence for the traditional immortals of a by-gone day. ▶▶▶



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MAKING A SPECIALTY OF THEATRICAL PRODUCTION

(Continued from page 74)

nator somewhere in show-business. Most times it was the producer who carried the tremendous task of "doing it alone" or surrounding himself with many assistants, who would often become snarled in one another's responsibilities. Mistakes were frequent and the blame fell on many instead of the guilty one. Dollars lost were written off, but the valuable time lost and the general disorganization were often the chief contributing factors to many an unsuccessful offering.

Out of the pressure for greater productivity, both in theatre and television, emerged the co-ordinator. He has never been, nor will he ever be, "Mr. Cure-all" or "Mr. Know-all," but he is respected for his all-around abilities and knowledge of little things. He is being bred, fed and given stature. His experience and knowledge are spreading to technical as well as to the artistic ele-

ments. Each year his duties become more complex and demanding. Each production finds him more in demand, less in command, and "Mr. Answer" to many questions.

Variations on a Theme

One of the more difficult co-ordinating tasks is the aligning of the varied approaches to the same idea, different interpretations of the same theme. Often a personal viewpoint, rather than the objective approach, retards proceedings and may even injure or destroy the initial effort. The co-ordinator is neither *for* nor *against*. His is the job of enlightening all concerned regarding the many facets involved.

When he has thus organized all efforts, and a procedure is agreed upon, his task is to certify delivery and completion. Just like a factory supervisor you might say, "Not

quite!" He also deals with aesthetics and temperaments, and (contrary to the foreman's "tomorrow") every show is an opening night. Sometimes the opening night is *closing* night. What price production line?

Do you feel just a little in accord with the need for more co-ordinators? This short article is not meant to "sell him" but rather to inform the musical public of the need and search for this kind of person—who must be alert to music, talent, production, lighting, costuming, staging, choreography, scripting, timing, design, budget and, most important of all, he must be able to co-ordinate his own thinking, and apply his talents to the job at hand.

So, Mr. Producer-Director, whether your striving be amateur or professional, with a competent co-ordinator in your management, the odds are in your favor. ▶▶▶

THOUGHTS ON THE "UNFINISHED SYMPHONY"

(Continued from page 129)

satisfied with the work." On the contrary! A genius of Schubert's rank pretty well knows at all times what he is doing, how well and why, be it a Grand Symphony or a fourteen-measure song. If anything, he must have realized how fine the first two movements were and perhaps fretted about "matching them" with a scherzo and finale. One should be willing to grant this, however: the *Symphony in B minor* was a turning point in Schubert's music and it seems reasonable to expect that he did encounter a certain amount of rough going. Up to the time of this symphony, Schubert had made no secret that Mozart had been his guide, and with this new work he veers off and turns towards what some prefer to call Beethoven—while some just call it Schubert. Bruckner's name has been mentioned. Could Schubert have considered his start in this direction too shaky? Was he already thinking in terms of the great *C Major Symphony* and,

while halfway through, realized that the *B minor Symphony* was not going to make it? From the composer's standpoint this position can make sense. From ours, and in view of the great vogue of the *Unfinished Symphony*, not so. (This vogue may be partly due to the title, partly to the length of the work, but this is an altogether different matter.)

The Incomplete Scherzo

Some put the blame on the scherzo—the unfinished scherzo of the unfinished symphony—as if throwing away a scherzo and starting a new one would have been a matter of great import to such a prolific composer. One hundred and thirty measures of the scherzo exist in piano score; in the scherzo proper only a few harmonies are lacking; but only the top line of the first sixteen measures of the trio has been written in, and the manuscript ends there. It is not for us to judge the quality of

this scherzo; but when compared to the first two movements, it cannot help but seem bland, with its open octaves, its pedal points on B and D, and the passages of ambiguous tonality such as the opening eight measures. After all, this may have been exactly the way Schubert wished it!

Going a step further, let us compare it to the scherzi of the *B-Flat Symphony* and of the great *C Major Symphony*. For one thing, both have character and strength which the scherzo of the *Unfinished Symphony* does not have. But due to the fact that the work is incomplete, it would be unfair to use this as any kind of criterion. What is more interesting, and perhaps significant, is that whereas the scherzo of the *Fifth Symphony* still harkens to Mozart, that of the *C Major Symphony* can be considered a sister-work of the scherzo of Beethoven's *Ninth Symphony*, played in Vienna four years earlier, and point as far ahead as the second movement of Mahler's *Ninth Symphony*: "In the Tempo of a Comfortable Ländler; Somewhat Clumsy and very Rough."

The *Unfinished Symphony* was caught between those two directions, in the sense that while the first two movements are akin to Beethoven,

the scherzo is definitely not under Beethoven's influence and reverts to Mozart's. It is therefore conceivable that Schubert felt he was on his way to create a hybrid product and put the whole thing aside, turning his attention to the *Gastein Symphony*—which may or may not have turned the trick—and in the last year of his life give us the great *C Major Symphony* which caused Schumann to exclaim: "I say quite frankly that he who is not acquainted with this symphony knows but little of Schubert."

If this should be the case, viewing it from our century we cannot escape wishing that Schubert had gone back to the "*Unfinished*" once that he had gotten a solid grasp on his new style, thrown away the sketches of the existing scherzo, and gone on with it. If he had lived long enough, say about three times his actual life span (as Ralph Vaughan Williams nearly did), perhaps he would have; but for the artist experiencing the agony of a change of aesthetic, this is another matter—and he may have been wise not to try to press a point.

Nevertheless, it seems reasonable to maintain that Schubert knew full well that he had made a break with the Mozartian influence, stood by his decision (since he did not recall the work and destroy it) and, finding himself impeded in the completion of the work by the new idiom, preferred to go on to other things rather than to belabor a first attempt. As for us, the interruption of the composition of the *Unfinished Symphony* may be considered to our greater loss, or as a genial act of abstention which provided us with an eminent masterpiece. ▶▶▶

WHAT IS A CONDUCTOR?

(Continued from page 123)

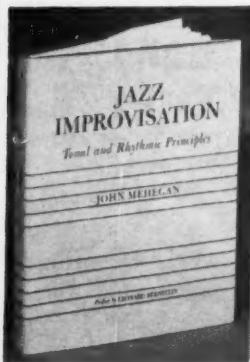
play better than they think they can, better even than *they actually can*.

So that is how orchestral music gets off the printed page and becomes alive. Great music is made when the conductor touches the minds and hearts of the musicians in front of him, directing with taste, with imagination, and, above all, with inspiration. When the applause sounds, the audience is giving credit to three things: the composer, the musicians, and the conductor's interpretation. But it is the *conductor* who is the link, the unifying force between the symbols that the composer set down, and the living, breathing music that the listener hears. ▶▶▶

The Gershwin Memorial Foundation Award for the best orchestral composition by a young American composer will not be presented this year for lack of a winner. None of the entries were considered of sufficient merit to warrant bestowal of the Award, which includes a \$1,000 cash prize, performance by the New York Philharmonic and publication through the rental library of Chappell and Co.

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ANY attempt at listing a complete catalog of flute music is unthinkable, not only because of the stupendous volume of material already in print but also because current production of new publications antiquates any list almost immediately.

Nevertheless, I have tried to put together a representative list of flute methods and study material. This list includes many works of established merit as well as more recent publications of high interest. When the music has not been graded according to difficulty by the publishers, I have taken the liberty to grade it according to my own opinion.

In some cases, more than one publisher will print the same music. I find it an impossible task to keep abreast of all of these activities, and if I have erred in omission the mistake is unintentional. Choosing the "correct" edition is a matter of personal taste, and the conscientious instructor will examine the various editions and choose the one that appeals to his musical taste.

I strongly urge flutists and teachers to write the publishers for current catalogs. Your music dealer can supply the music listed here and can readily furnish the addresses of the various publishers.

The Code for grade of difficulty should be interpreted as follows: VE—Very Easy; E—Easy; ME—Moderately Easy; MD—Moderately Difficult; D—Difficult; VD—Very Difficult. And here are the Methods and Studies I recommend:

Frederick Wilkins is an outstanding concert artist and flute clinician, author of the authoritative "Flutist's Guide," published by Artley, Inc. He has taught successfully at the Juilliard and Manhattan School of Music and won fame also as the solo flutist on the Firestone radio and television program. His listing of flute materials should be helpful to all teachers and students of the instrument.

COMPOSER	TITLE	PUBLISHER	GRADE
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	10 Famous Studies — 2 Flutes	Fischer	D
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	Etudes, Op. 15	Carl Fischer	D
	Etudes, Op. 30	So. Mus. Co.	D
	Etudes, Op. 60	So. Mus. Co.	VD
	24 Etudes, Op. 63	So. Mus. Co.	D
	Concert Studies	So. Mus. Co.	D
Andersen	The Flutist's Formulae	Schirmer	MD-D
	Method — 2 Books	Ricordi	E-D
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	24 Studies, Op. 37	Fischer	D
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Bach	Melodious & Progressive Studies	So. Mus. Co.	ME-MD
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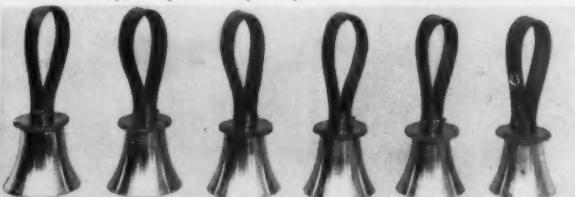
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Galli	30 Exercise, Op. 100	Ricordi	MD
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Hugues	Flute School, 4 Grades (2 Flutes)	Ricordi	E-D
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ORCHESTRAL PLAYING AND CONDUCTING

(Continued from page 127)

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II. Let players compare, make decisions, learn for themselves and apply what they learn as much as possible. The big question is—*Why?* The final aim is to make the conductor almost unnecessary; to make students musically mature, not spoon-fed infants.

III. Constantly combine performance and appreciation (knowledge and love), theory and its application, thought and action. Let's have more action based on thought and knowledge, and less blind following of conductorial decrees to do or die! Then we'll come nearer to the ideal of treating each member of our organizations as an intelligent, worthwhile individual now, and perhaps as a potential conductor for the future. ►►►

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Musicians Love Lucerne

RALPH LEWANDO

LUCERNE teems with musicians for a month every summer. Celebrities, socialites and students from all parts of the world come to attend concerts and stay as long as possible. Fine entertainment, sports, magnificent scenery and buoyant air add to the joy. Everybody loves Lucerne because it is just large enough to be cosmopolitan, while small enough to be provincial. Most visitors arrive via Swissair jet at the new airport in Zurich, only one hour from Lucerne.

Stroll under the chestnut groves bordering Lake Lucerne; window-shop in the quaint, narrow streets. Wherever you go, you may rub elbows with Artur Rubinstein (who stayed ten days so his young daughter could play golf), Nathan Milstein (who, with his daughter, had a chalet in Switzerland for years); Yehudi Menuhin (who lives in Gstaad and has his own festival there every year), William Bachaus, Elisabeth Schwarzkopf, Ernest Ansermet, Marcel Dupré, Lorin Maazel, Isaac Stern, Zino Francescatti or Herbert von Karajan. These artists, among many others, performed at the Lucerne International Music Festival the last two years.

Where do these musicians live when they come to Lucerne? In Switzerland there are several gradings of hotels: de luxe, first class, second class, etc. Hotels are "de luxe" because their public rooms have more square feet of space per guest.

Lucerne has one hotel with four fine tennis courts available to guests, plus an excellent pro who can be engaged for a small fee. In place of the pro, an automatic tennis machine serves you a continuous series of balls adjusted to any combination

you want: high lobs, hard and low over the net, soft, just over the net to the right, left, or alternating, unique for practicing alone.

This hotel has a boat-house for speed-boats and sailing, sun-deck, coffee-house and showers for lake swimming and water skiing, roof-garden, open-air restaurant facing the lake and many other attractions.

Another Lucerne hotel is called the "Wild Man." Yes, that's the name in English. In Swiss-German it's "Wilden Mann." The "Wild Man" is a tradition as a tenant heraldique in Lucerne's coat of arms. The bones of a giant were discovered there in 1517. A famous anatomist from

Basle investigated the giant's origin and size and it was determined that the Wild Man was one of the first inhabitants of Switzerland.

The decor of the Wild Man Hotel is distinctly old world—woodwork, furnishings, paneling, archways, fireplaces—medieval settings everywhere except the rooms and electric kitchens, which are modern as tomorrow. For generations the Wild Man has been a family hotel and meeting-place for singing societies and clubs of the townspeople.

Near Lucerne is Engelberg, a wonder winter sports spot and ideal summer resort. This heavenly place snuggles deep in an Alpine valley surrounded by towering, snow-peaked mountains. The beautiful setting probably provides its name, for Engelberg means "Angel Mountain." This quaint village of 2,500 attracts many attending the Lucerne Music Festival.

To Engelberg have come Leonard Bernstein, Elisabeth Schwarzkopf, Herbert von Karajan, Pope John XXIII, Pandit Nehru and his daugh-



The Festival Music Hall at Lucerne.

ter, Mel Ferrer and Audrey Hepburn, Sophia Loren and Carlo Ponti, the Maharajah of Coochbehar and his Maharani, Queen Wilhelmina of Holland, Prince Bernhard and their daughters, the father of Anne Frank, Jan Kiepura and Martha Eggerth, Deanna Durbin, Joan Fontaine and other world-famous personalities. They have stayed in Engelberg from two weeks to two years.

Mendelssohn Was Organist

Felix Mendelssohn Bartholdy played the organ in the great Benedictine Monastery which was founded in Engelberg in 1120. This monastery houses two organs, one the largest in Switzerland. After playing the smaller one, Mendelssohn wrote Goethe, "They have a fine organ here and I have been playing on it." Goethe replied, "I am surprised and happy that you have come to a place where they speak your language."

Teachers and students love Engelberg for the privilege of playing or singing in the new concert hall whenever they wish, without charge. Performing musicians seize this opportunity to try out programs and give their recitals free to eager, appreciative audiences. The Chamber of Commerce arranges your concert or recital. Also, everybody has access to three free open-air orchestral concerts, given daily at 11, 4:30 and



8:15—all different programs.

If you stop at the big hotel across from the railroad station, some Sunday morning you may hear a marching, uniformed band giving a free concert on the station mall.

Go to Engelberg if only to hear the bells tinkling around the necks of the cattle grazing on the steep mountainsides. A woman was told that the cows' legs are shorter on one side in order to graze more comfortably in this lop-sided position. "I can understand how that would help," she reasoned, "but what happens when the cows turn around?" ▶▶▶



Beautiful Engelberg

—Photos, Courtesy Swiss National Tourist Office

A MAN OF MUSIC

DR. HANS ROSENWALD, former Dean of Chicago Musical College and since 1952 Executive Director of the International Music Institute, eight years ago transferred his musical activities from Chicago to New York. In 1955 he organized, together with Dr. Voetterle, owner of the Baerenreiter Verlag (Kassel, Germany) and Henry Marx, Rosenwald's old associate in musical ventures, Baerenreiter Music Publishers, Inc. of New York. They have published the new Bach, Mozart, Schuetz, Spohr, Telemann complete editions, as well as the Hortus Musicus, the Nagel catalogs (Archive and Edition), and many musicological works.

Dr. Rosenwald is also the co-producer of Cantate records and President of the Sacra-Disc Music Society (which distributes recordings exclusively of religious music).

He now divides his time between publishing and lecturing on two continents, serves as bibliographical consultant to some of the leading colleges here and abroad and advises public and university libraries on their holdings in three fields: music, art and theology.



During its recent meeting in Chicago, the Board of Directors of the College Band Directors National Association received the first report of its new Manuscript Rental and Loan Band Library Committee. The Library is being assembled by The Interlochen Press, National Music Camp, Interlochen, Michigan, which will issue catalogues. The music will consist of original band selections, available for a modest rental fee to all interested persons and not limited to members of CBDNA.



A series of four summer workshops for harpists will be offered at the University of California, Berkeley, this year conducted by Alice Dillon. Instruction will include techniques of chamber ensembles, symphony orchestras, symphonic bands, ballet orchestras, opera orchestras, dance bands, and radio and television orchestras.



Mr. George Feuerhelm, Band Director, Elmore, Minnesota Public High School is shown above standing behind his new set of Slingerland #402 Olympic Tympani (with the pedal that doesn't slip). He writes that he is very proud of them.



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"For there is no feeling, perhaps, except the extremes of fear and grief, that does not find relief in music."—George Eliot



PHILOSOPHERS from Pythagoras down, poets, writers and theologians all through history have tried to probe into the magic of music. It is hard to explain why the soul and nature of music has always fascinated the best of minds. Perhaps one reason is that the fundamental power of music opens boundless vistas to the imagination. Or perhaps Madame De Stael found the explanation: "Music has the fortunate incapability to express any base sentiment, any pretense, any lie."

It is not surprising that in recent years medicine turned to music. In mental institutions it was found helpful to soothe patients and make them more responsive to treatment. Music transmitted through earphones proved to be helpful in maternity wards. Soon after that, music found its way to the dentist's chair.

It all sounds so modern. But in fact it is not so novel: in antiquity music therapy was already known. The father of medicine, the Greek surgeon Hippocrates (460-377 B.C.), used music as a therapeutic help in his "clinic". Plato formulated the principle in few words: "Music and

Born in Amsterdam, Holland, Robert Wyndham came to the United States in 1937. He is a retired building-contractor and former member of the Amsterdam Stock Exchange, presently functioning as a free-lance writer. His many interests include music, history, economics, book-keeping and lecturing on bees.

rhythm find their way into the secret places of the soul." At that time music therapy was probably regarded as a daring innovation. Still, even then it was only the rediscovery of a much older wisdom. The Bible, of course, offers further evidence.

Saul was evidently a high-strung individual with a difficult disposition. For in I Samuel 16:15 we read: "And Saul's servants said unto him, 'Behold now, an evil spirit from God troubleth thee'." But his councilors had a piece of intelligent advice ready. The next verse relates: "Let our lord now command thy servants, which are before thee, to seek out a man, who is a cunning player on a harp: and it shall come to pass, when the evil spirit from God is upon thee, that he shall play with his hand and thou shalt be well."

So Saul's courtiers introduced the young shepherd, David, to the king. Saul liked and trusted him at first sight and made him his armor bearer. The Bible also tells us how effective the music therapy was: "And it came to pass, when the evil spirit from God was upon Saul, that David took a harp and played with his hand: so Saul was refreshed and was well, and the evil spirit departed from him."

How old could some modern ideas be? Sometimes it seems a shame that every new generation forgets to read the minutes of the previous sessions! ►►►

BIRTHDAYS OF NOTE

Three-hundred years ago the founder of the Neopolitan School of Music, Alessandro Scarlatti, was born. In honor of this anniversary, many performances of his works will be scheduled this year all over the world. Scarlatti wrote a vast number of cantatas, operas, chamber works, orchestral music, vocal and instrumental pieces, originating many styles still used today. Records show such figures as approximately 115 operas, over 200 masses and far more than 600 cantatas.

Mahler's 100th

Two famed composers, Robert Schumann and Frederic Chopin, of the 19th Century, were born 150 years ago, and as noted elsewhere in this issue of *Music Journal*, this year is the 100th anniversary of Mahler's birth. Chopin was an incomparable composer for piano, creating a wealth of music which placed the piano as a solo instrument free from choral or orchestral influences found in piano literature before his time.

Schumann's music covered a variety of forms: songs, piano pieces, orchestral music, operas, chamber music, concerti and choral music. His first attempts at composition date from his seventh year and for years he wrote only for the piano. After his marriage in 1840 he began writing songs and orchestral music.

Much will be written about these composers during the ensuing year and many musical events will be scheduled to honor their anniversaries. This will provide opportunities to hear much of their music that is seldom performed, as well as the more familiar works.



NORMAN DELLO JOIO, one of the most distinguished of American composers, winner of the PULITZER PRIZE and teacher of composition at the MANNES COLLEGE OF MUSIC in New York, uses his NORELCO 'Continental' tape recorder to play back a recording of a work written by one of his students. "It is essential that a young composer hear his score performed in order to judge its workability," says MR. DELLO JOIO. "A tape recording, therefore, is an excellent study device for him since he can listen to particular passages over and over again. My NORELCO 'Continental' has become a decidedly important tool in my workroom because it is so convenient to be able to set down a musical idea immediately and hear it played back while I am still in the process of working on the score. I find that the NORELCO has a fine full range sound that is particularly impressive when one considers its compactness and portability." The NORELCO 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 1C3, 230 Duffy Avenue, Hicksville, L. I., N. Y.

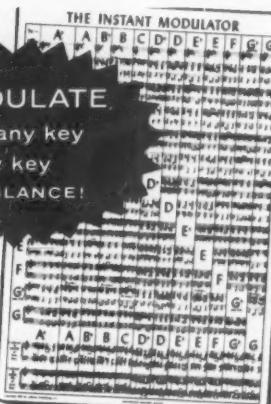
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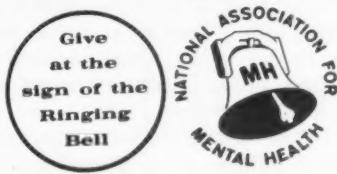
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MUSIC AND MASS CULTURE

(Continued from page 21)

imply otherwise. Our professional artist and composer does undergo a fundamental economic and psychological readjustment. Quantities of *Kitsch* or aesthetic junk do tend to hide the dynamic and creative product on the mass level from those eyes which refuse to see or ears which refuse to hear. But even more serious is the tendency among some of us to know too little about the *Kitsch* of other cultures and other times; we match our worst with their best; some of us have already surrendered the future to our obsession with an idealized past.

Music educators can contribute immeasurably to a new collective psychology of American art by a realistic emphasis on the giant strides which we as a nation have made in the past five decades. Perhaps we can take the initiative in drawing the many professional and art groups into a common universe of dis-

course. At the least, the Music Educators National Conference might consider ways of setting up channels for communication between the many art groups and their various points of view. ▶▶▶

Arthur Benjamin's *Tale of Two Cities*, an opera adopted from Dickens' novel, will have its American premiere at San Francisco State College on April 2, 3, 9 and 10. It is presented by the college's Creative Arts Division, which has premiered other contemporary operas by Prokofieff, Bartok, Vaughan-Williams and Menotti.

HISTORY IN SOUND

THE RCA Victor *History of Music in Sound*, recorded in co-operation with the Oxford University Press, fills a definite void in the study of music history. For the first time on LP records we have a well-organized anthology of music from ancient to modern times, not merely chronicling the mainstream contributions of a few outstanding composers but encompassing every developmental tributary.

Eight of the ten-volume series are currently available: *Ancient and Oriental Music* (LM-6057), *Early Medieval Music up to 1300* (LM-6015), *Ars Nova and the Renaissance* (LM-6016), *The Age of Humanism, 1540-1630* (LM-6029), *Opera and Church Music, 1630-1750* (LM-6030), *The Growth of Instrumental Music, 1630-1750* (LM-6031), *The Symphonic Outlook, 1745-1790* (LM-6137), and *The Age of Beethoven, 1790-1830* (LM-6146). There is no undue emphasis on either vocal or instrumental music. Each is viewed in proper perspective.

In addition to the records in each album, there is a comprehensive

Pavel Lisitsian, leading baritone of Russia's Bolshoi Opera Company, is having a limited concert tour of the United States this spring, highlighted by a performance with the Metropolitan Opera on March 3. He is the first member of the Bolshoi ever to sing at the Met and the first Russian opera star to appear with that company since Chaliapin.

handbook prepared by the editors of the *New Oxford History of Music*. Every handbook contains complete or partial scores in modern notation, with annotations, original texts and translations, thus giving the listener an opportunity to follow the music visually as well as aurally.

Recorded in HMV's English studios by many distinguished artists, ensembles and organizations, the music is presented with great clarity and feeling, along with impeccable scholarship. Superior sound reproduction substantially enhances the entire project.

Though the last two volumes, *Romanticism, 1830-1890*, and *Modern Music, 1890-1950*, are yet to be released, the RCA Victor *History of Music in Sound* is already an acknowledged educational achievement worthy of the skilled performances and dedicated research that were devoted to it.

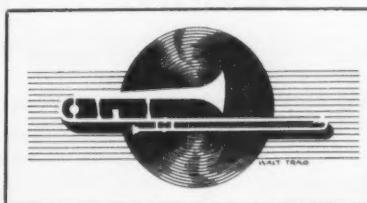
—A. B.

MUSIC IN OUR COLLEGES

(Continued from page 130)

portunities for students to cultivate tastes and talents and to learn much about music in an informal manner. Technical skills should not be a primary requisite for entrance into these groups. Rather, it is best that sincere interest be the major factor.

Music courses designed for the general student have frequently been an insult to his intelligence and scholarship. Often the purposes of such courses are unrealistic and the course itself is conducted in an apologetic manner. It is probably best to admit and assert unequivocally that we can't teach "music appreciation." All that we can do is to help the student to understand the structure and historical backgrounds of music with the hope that the student will use this to listen to music intelligently. This will raise the course to the level expected of other college courses and thereby increase the student's respect for it as a scholarly discipline. Perhaps avoiding the title of "music appreciation" would be



the greatest step in the right direction.

Students who exhibit interest and ability should be allowed to elect courses of a more advanced and specialized nature. Many general students would benefit from a study of harmony, a comprehensive course in music history, or a course in musical form.

The music faculty is the key resource in providing this musical environment. The music professor must understand the relationship of music to other fields of human activity and must accept it in its proper perspective. This necessitates that he be broadly educated in the arts and

sciences. He must be aware of man's achievements in other areas.

He must be an accomplished performer in at least one medium. His artistry in that medium must be recognized by his fellow-musicians and colleagues. His value is increased immeasurably if he can perform and teach in a second medium.

In addition to performance ability, he must have a secure understanding and knowledge of musical structure and history. The teacher in the small college usually teaches in two or more fields besides his performance medium. The narrow specialist who can only work in his particular area is of little use in this department.

The finest performer or scholar is of little use in the small college if he cannot or does not want to teach. He must have deep respect for his subject, but he must also be able to inspire, challenge and direct young people in the study of the subject. Frustrated performers and researchers don't make the best teachers and certainly do very little toward instilling a love for music in their pupils. ▶▶▶

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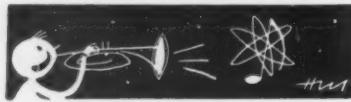
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FROM OUR READERS

IF MY reaction to "Music without Mush" by Molly C. Rodman is either the only one or merely one of a few, I would not be surprised. The thermometer reading of emotion in music has been below normal among so many composers, performers and consumers of music. During forty years of teaching, performing, and some writing of music, mostly sacred, and listening to all types, it has become an increasingly confirmed opinion that some composers, performers and listeners are profoundly impressed by those who strive to make music an intellectual discipline without a heart. As a result, many of these good people write and play for a standard of watchful competition of one another. Some who listen to music suppress what they really feel and like for fear that their reactions will label them as below standard, whatever that may mean.

As director of teacher training, in constant touch with teachers, student teachers, pupils and parents, it has become increasingly clear that both education and music have wonderful aesthetic and therapeutic potentialities if producers and consumers are not afraid of human sentiment which improves even the science and technique of music.

It was good to read Molly Rodman's courageous article.

—Albert V. Maurer
Concordia Teachers College
River Forest, Illinois

YOUR magazine is a great aid in our music department. Particularly interesting is the current issue, now available in our school library. Keep up the excellent work!

—Ralph D. Wadsworth, Principal
University High School
Los Angeles, Cal.

MUSIC JOURNAL has progressed so much that there is no doubt that it is now the most widely read music magazine in America. And rightly so! Keep up the fine quality.

—Philip Farkas
Evanston, Illinois

WE VERY much appreciate your interest in Modern Music Masters and the opportunity to present the national Music Honor Society to the many readers of your fine publication.

—Frances M. Harley
Park Ridge, Illinois

ENJOYED the recent article on Cultural Relations and Exchange. American USO talent should also be credited along with State Department entertainers in bringing about better relations with other countries. Your magazine is excellent.

—Harry M. Grant
U.S.O., Hollywood, Cal.

WE ARE most interested in the *Music Journal* magazine and particularly enjoyed the recent January issue. Saw an essay by one of our alumni members on the subject of "Cultural Exchange." In the editor's footnote, it is said that Til Dieterle is an organist. . . . Has she added organ to her musical activities?

—Al Keane, U.C.L.A.
Los Angeles, Cal.

M R. WATSON'S transistor radio ("Report from Musical Europe," *Music Journal*, January 1960) would seem not to have contained an FM band! After the Second World War Germany virtually abandoned conventional AM broadcasting in favor of the so-called UKW, a net-

work of 43 M channels blanketing all of Central Europe. The material broadcast by the seven or eight regional "networks" is of a consistently high quality, and exercises a wide cultural influence.

I have before me a complete list of all radio and television programs in Germany for a week chosen at random. Had Mr. Watson visited any typical German household, he might have had his choice: each day, up to ten or twelve hours of recorded classical music of every period, including choral, orchestral and chamber music of all descriptions. One or two evenings each week, a live broadcast of a concert by one of the radio station symphony orchestras. One or two evenings, a complete opera. Sundays, two or more Bach cantatas, a service from a major cathedral, and several hours of good organ music. On All Souls Day we were offered four different Brahms *Requiems*, and during the Christmas season eight performances of Bach's *Christmas Oratorio*—some live, some recorded, all excellent. Culturally-minded Germans take Jazz quite seriously, which may account for the equal billing given jam sessions and Beethoven. Best of all, there are no commercials. The networks are financed by a State tax of fifty cents a month on each radio receiver in the country.

During my two years in Germany as a Fulbright grantee, I was continually grateful for the richness and variety of the UKW programming, and have always mentioned the leading role played by the radio networks in the musical life of that nation—a role which American networks seem reluctant to accept.

—Willis Bodine
University of Florida
Gainesville, Fla.

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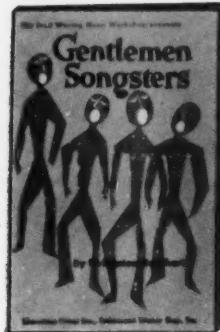
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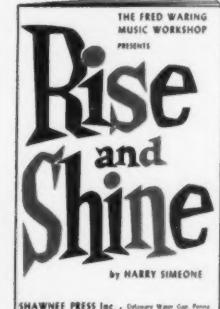


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FOR TB, TBB, TTBB — by Livingston Gearhart. For male glee club or for the tenors and basses in a mixed chorus (where you want to give the boys a chance to "shine," and give them some concentrated vocal attention). This book provides the material for increasing the vitality of the singing of your tenors and basses. The choice of songs has immediate interest for male singers, and a wide variety that sustains interest. Sparkling accompaniments, easy singability, and spirited rhythmic drive make these settings natural concert and program change-of-pace favorites. \$1.50



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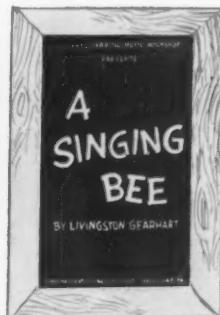
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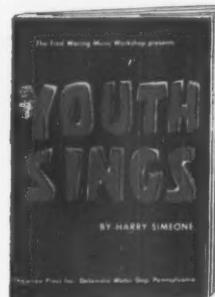
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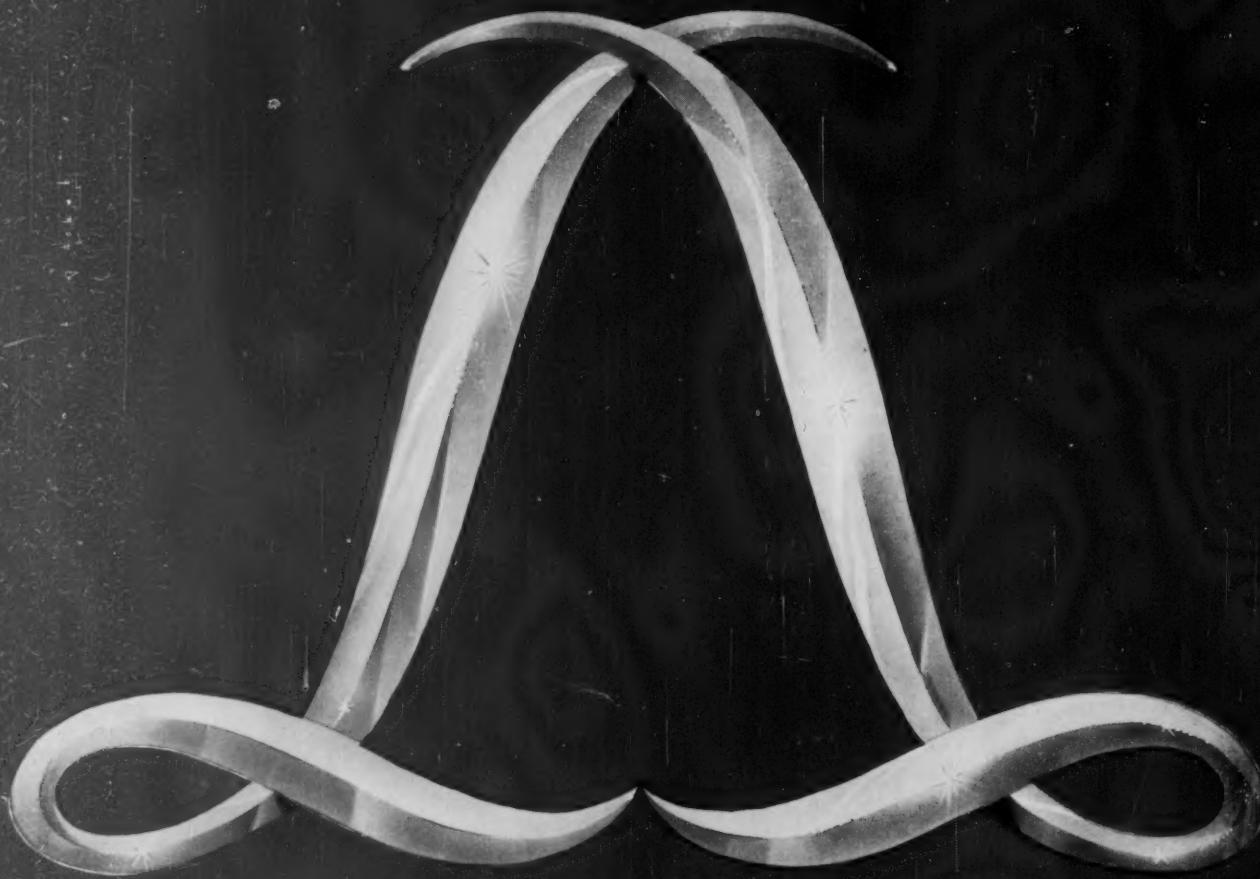
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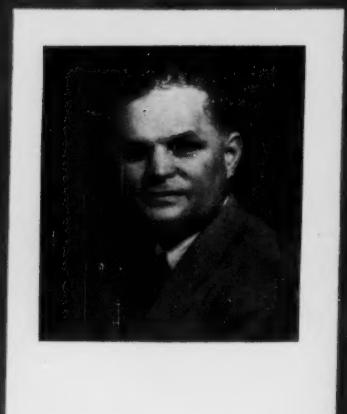
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